

Summer 2012
Vol. 15, No. 6

Giant-Screen Programming in the Digital Age

by Ed Lantz

The writing is on the wall: giant-screen film is going digital. At this year's **Digital Cinema Symposium at Moody Gardens** in Galveston, TX (see *LF Examiner*, February 2012), a show of hands overwhelmingly chose **Barco's** 4K digital as superior to 15/70 film in a side-by-side shootout. Barco also wowed attendees with its 4K laser-powered projector on a 70-foot (21-meter) wide screen with a whopping 55,000 lumens. **Imax Corporation** later announced that it has chosen Barco for its next-generation digital projection systems (see *The Biz*, February 2012), including a digital dome system to be introduced in 2014. **Sony**, **Christie**, and **NEC** are not far behind with their own 4K projectors, laser light systems, and higher frame rates. At least 24 giant-screen

(see *LANTZ* on page 6)

Dark Knight Rises Opens

The *Dark Knight Rises*, the much-anticipated conclusion to director Christopher Nolan's Batman trilogy, opened worldwide in July in 4,400 North American theaters and over 5,700 international theaters, including 396 IMAX screens. The film grossed \$161 million domestically in its first weekend, \$19 million of which came from 332 IMAX theaters, smashing the IMAX opening weekend record set just 11 weeks earlier by *Marvel's The Avengers*, at \$15.3 million. Overseas, *Dark Knight Rises* took in \$88 million in 5,712 conventional theaters, of which \$4.8 million came from 64 IMAX screens. Nearly 90 additional international IMAX screens opened the film in subsequent weeks, and within ten days its global IMAX total had passed \$50 million, the fastest any film had reached that mark.

However, the film's enormous success was overshadowed by the tragic shooting at the **Cinemark Century 16** in Aurora, CO, a suburb of Denver. (Although there is an IMAX digital theater at the AMC multiplex in Aurora, the Century 16 does not have an IMAX screen.) Twelve people were killed and 58 more were injured when a heavily armed man opened fire in a sold-out midnight screening early Friday morning, July 20. In the aftermath, the Paris premiere of the film was canceled. Cinemark and other major cinema chains expressed their shock and sorrow at the tragedy, several increasing security measures and implementing policies against face masks and fake weapons.

The studios and **Imax Corporation** were circumspect about announcing the first weekend's box office just days after the shooting. Imax issued a terse release that simply stated the numbers, with no *(see **DARK KNIGHT** on page 10)*

GSCA 2012 Preview

About 400 people are expected to attend the **Giant Screen Cinema Association's** International Conference and Trade Show in Sacramento, CA, Sept. 18-20. The meeting will include screenings of 15 new films and presentations on 22 films in production and 21 films in development. There will be six professional development sessions, a technical session, committee meetings, an awards presentation, and a closing party hosted by the distributors.

A highlight of the conference will be a keynote speech on Wed., Sept. 19, by director **James Cameron**. The director of several of the most popular films of all time last spoke to the giant-screen industry at the May 2003 conference of the **Large Format Cinema Association**, a month after the premiere of his first GS film, *Ghosts of the Abyss*.

Although this year's total of 15 new films is impressive, only five of them are being screened for the first time at an industry meeting. They are:

<i>Dragons: Real Myths and Unreal Creatures</i>	Productions Thalie
<i>The Earth Wins</i>	Helifilms Australia
<i>Flying High, Learning to Fly</i>	Paliten Technologie
<i>Kenya 3D: Animal Kingdom</i>	3D Entertainment
<i>Sammy's Adventures: Escape from Paradise</i>	nWave Pictures

Two older titles are being screened in updated versions: 2008's *The Light Before Christmas*, from Tandem Motion Picture Studios, has been re-edited and
(see GSCA on page 3)

Inside *LF Examiner*

GSCA Conference Schedule	2
The Biz: Deals, Personnel	4-5
In Production	12-13
Premiering This Month	14
Worldwide LF Theater Inventory	15
Bookings Data	16-21
Directory	22-23
Classified Ads	23
Shorts	24

Premiering this Summer

The Amazing Spider-Man

The Dark Knight Rises

See page 14.

Founded 1997 as MaxImage!

Summer 2012
Volume 15, No. 6

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 10 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$447
Outside North America: US\$487
All payments must be made in
US funds.
Substantial discounts are
available for multiple subscrip-
tions to the same address.

Editorial Offices
205 Sudbrook Lane
Pikesville, MD 21208 USA
Tel: 410-997-2780
editor@LFexaminer.com

©2012 by Cinergetics, LLC
All rights reserved. No portion
of this publication may be repro-
duced by any means without
written permission of the copy-
right holder.

Copyright Warning and Notice

It is a violation of U.S. and
international copyright laws to
reproduce all or part of this
publication or its contents by
any means. The U.S. Copyright
Act imposes liability of up to
\$150,000 per issue for such
infringement.

Information concerning illicit
duplication will be gratefully
received.

Individuals and organizations
wishing to reprint articles from *LF
Examiner* must obtain written
permission from us in advance.

The opinions of contributors are
not necessarily those of *LF
Examiner* or its parent company,
Cinergetics, LLC.

Trademarks referred to in *LF
Examiner* are the property of their
respective owners.

GSCA 2012 Conference Schedule

Sunday, September 16: Pre-Conference Day

8:00 am – 7:00 pm 24-Hour Rule begins
4:30 pm – 6:30 pm GSCA Charity Softball Game
2:00 pm – 8:00 pm Registration and Information
7:00 pm – 9:00 pm Hollywood Film Interest Group*

Roosevelt Park, 9th & P
Hotel: 2nd Floor Lobby
Hotel: Compagno

Monday, September 17: Pre-Conference Day

8:00 am – 7:00 pm Registration and Information
8:00 am – 8:00 pm Film and Award Rehearsals
8:30 am – 11:00 am Board Meeting
11:00 am – 1:00 pm Committee Meetings

Hotel: 2nd Floor Lobby
IMAX Theater
Hotel: Compagno

1:00 pm – 3:00 pm
• Conference
• Marketing & Member Services
Committee Meetings
• Technical
• Lifelong Learning
• Professional Development
3:15 pm – 5:30 pm 3D Film Interest Group*
3:15 pm – 6:00 pm Giant Dome Theater Consortium*
5:00 pm – 6:00 pm Distributors' Interest Group*
3:00 pm – 6:00 pm Giant Screen Industry 101
6:00 pm – 7:00 pm New Member and First-Timer Reception*

Hotel: Beavis
Hotel: Carr
Hotel: Beavis
Hotel: Carr
Bataglieri
Hotel: Tofanelli
Hotel: Compagno
Hotel: Bataglieri
Hotel: Gardenia
Hotel: Third Floor

Tuesday, September 18: Conference Day 1

7:00 am – 6:00 pm Registration and Information
8:00 am – 9:00 am Film 1: **The Last Reef**
9:00 am – 10:00 am Film 2: **Space Junk**
10:00 am – 10:15 am Break
10:15 am – 11:15 am Film 3: **Air Racers 3D**
11:15 am – 12:15 pm Film 4: **Rocky Mountain Express**
12:15 pm – 1:00 pm Projects in Development
1:00 pm – 1:15 pm Walk to hotel
1:15 pm – 2:30 pm Members Meeting and Lunch
2:30 pm – 3:45 pm Professional Development:
• Making the Case for Digital
Concurrent Professional Development Sessions
• In the Sweet Spot: Pleasing Domes and 3D Flat Screens
• Is There a Crowd in the Cloud
• Maximizing the Educational/Entertainment Connection
4:00 pm – 5:15 pm Walk to IMAX theater
5:15 pm – 5:45 pm GSCA Awards Presentation
5:45 pm – 7:00 pm Awards Reception
7:00 pm – 10:00 pm

Hotel: 2nd Floor Lobby
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
Hotel: Magnolia/Camellia
Hotel: Magnolia/Camellia
Hotel: Gardenia
Hotel: Magnolia
Hotel: Camelia
IMAX Theater
IMAX Theater

Wednesday, September 19: Conference Day 2

7:30 am – 5:00 pm Registration and Information
7:15 am – 8:15 am Professional Development Session:
• Wake Up to Great Marketing Ideas
8:15 am – 8:30 am Walk to IMAX theater
8:30 am – 9:30 am Films in Production/Trailers 15/70
9:30 am – 10:30 am Film 5: **To the Arctic**
10:30 am – 11:30 am Film 6: **Flight of the Butterflies**
11:30 am – 11:45 am Walk to hotel
11:45 am – 12:45 pm Lunch
1:00 pm – 2:15 pm Keynote: **James Cameron**
2:30 pm – 3:30 pm Film 7: **Kenya 3D: Animal Kingdom**
3:30 pm – 4:30 pm Film 8: **Flying High, Learning to Fly**
4:30 pm – 4:55 pm Film 9: **Sea Rex 3D**
5:00 pm – 7:15 pm Digital Films in Production
7:15 pm – 8:15 pm Film 10: **Meerkats 3D**
8:15 pm Dinner on your own
8:15 pm – 12:00 pm Trade show set up

Hotel: 2nd Floor Lobby
Hotel: Camellia
IMAX Theater
IMAX Theater
IMAX Theater
Hotel: Magnolia/Camellia
Hotel: Magnolia/Camellia
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
Hotel

Thursday, September 20: Conference Day 3

7:30 am – 9:00 am Giant Dome Interest Group*
8:00 am – 5:00 pm Registration and Information
8:00 am – 9:00 am Euromax Mmeeting*
9:00 am – 1:00 pm Trade show
1:00 pm – 1:15 pm Walk to IMAX Theater
1:15 pm – 3:15 pm Technical Session:
• The Future's So Bright, You Gotta Wear Shades: Technological
Trends in Image Capture, Projection, and Sound
3:00 pm – 5:00 pm Coffee Break
3:30 pm – 4:30 pm Film 11: **Sammy's Adventures: Escape from Paradise**
4:30 pm – 5:00 pm Film 12: **Dragons: Real Myths and Unreal Creatures**
5:00 pm – 6:00 pm Film 13: **The Earth Wins**
6:00 pm – 7:00 pm Film 14: **Dinosaur Passage to Pangaea**
7:00 pm – 8:00 pm Film 15: **The Light Before Christmas**
7:00 pm – 9:00 pm Board Meeting
8:00 pm Dinner on your own
9:00 pm – 12:00 pm Distributors' Party

Hotel: Beavis
Hotel: 2nd Floor Lobby
Hotel: Compagno
Hotel: Grand Nave Ballroom
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
IMAX Theater
Hotel: Compagno
Off-site TBA

Friday, September 21: Dome Day

8:00 am – 10:00 am Travel to the Tech Museum, San Jose
10:00 am – 11:00 am Film 1: **Rocky Mountain Express**
11:00 am – 12:00 pm Film 2: **Flight of the Butterflies**
12:00 pm – 12:45 pm Lunch and Welcome Remarks
12:45 pm – 1:30 pm Giant Screen Domes' Path to Digital: A Convergence Opportunity with Fulldome?
1:30 pm – 2:30 pm Film 3: **To the Arctic**
2:30 pm – 3:30 pm Film 4: **Air Racers**
3:30 pm – 4:30 pm Film 5: **Space Junk**
4:30 pm – 5:30 pm Film 6: **The Last Reef**
5:30 pm – 7:00 pm Films in Production/Trailers
12:00 am 24-hour rule ends

Chartered one-way transportation from Sacramento to San Jose will be provided at a cost of \$50 per person. Dome Day attendees should plan to fly home from the Bay area.

* Admission to special interest groups is by invitation only. Special interest groups are run and managed by GSCA members; however, they are not official GSCA groups.

This schedule was accurate as of Aug. 13, but is subject to change.

Film Presentations

NEW FILMS (15/70 projection)

Air Racers 3D: Forces of Flight 3D Entertainment Films
Flight of the Butterflies SK Films
The Last Reef Yes/No Productions
Rocky Mountain Express Stephen Low Company
Sea Rex N3D Land Production
Space Junk Melrae Pictures
To the Arctic MacGillivray Freeman Films

NEW FILMS (Digital projection)

Dinosaur Passage to Pangaea Tandem Motion Pictures
Dragons Productions Thalie
The Earth Wins Helifilms
Flying High, Learning to Fly Miro Productores
Kenya 3D: Animal Kingdom 3D Entertainment Films
The Light Before Christmas Tandem Motion Pictures
Meerkats 3D National Geographic
Sammy's Adventures: Escape from Paradise nWave Pictures

FILMS IN PRODUCTION (15/70 projection)

Hidden Universe December Cinema Productions
The Hobbit: An Unexpected Journey Warner Bros.
Humpback Whales 3D MacGillivray Freeman Films
In Saturn's Rings SV2 Studios
Skyfall Columbia Pictures

FILMS IN PRODUCTION (Digital projection)

Cool Planet Stephen Low Company
Deepsea Challenge Lightstorm Entertainment
Everest: Conquering Thin Air MacGillivray Freeman Films
Galapagos 3D Atlantic Productions
Great White Shark Yes/No Productions
Jerusalem 3D Cosmic Picture
Kingdom of Plants Atlantic Productions
Mysteries of the Unseen World National Geographic
Napa Valley Dreams Napa Valley 3D
Ocean Planet MacGillivray Freeman Films
Overlord: Normandy 1944 N3D Land Production
A Penguin's Tale Atlantic Productions
Polar Quest Science North
The South Pacific MacGillivray Freeman Films
The Story of Cells Random42 Medical Animation
Titans of the Ice Age Giant Screen Films

FILMS IN DEVELOPMENT

Africa: The Wildest Place on Earth in 3D Giant Screen Films
Amazing Bugs! 3D BBC Earth
Blue Fin: An Amazing Ocean Odyssey Wild Fury
Electropolis 3D Melrae Pictures
Expedition Chesapeake Lickley Productions
First: The Story of the Wright Brothers Flyers Productions
Just Listen 3D Foxfire Interactive Corporation
Last of the Great Apes Visionquest Entertainment
Madagascar Doc 3D Warner Bros.
Micro Monster 3D Atlantic Productions
One Breath Hildebrand Productions
Oz: The Great and Powerful Walt Disney Company
Pandas 3D Oxford Scientific Films
Palagonia 3D: Into the Wild 3D Entertainment Films
Red Crabs 3D: A Survivor's Journey Floating Pictures
Robots 3D National Geographic
Sharks! Rulers of the Seas in 3D BBC Earth
Time: The 4th Dimension 3D Entertainment Films
Untitled Toni Myers Project Imax Corporation
Vancouver Island 144 Productions
Wild Antarctica Giant Screen Films
Wild Brazil K2 Communications



The Esquire IMAX Theatre in Sacramento, CA.

GSCA Conference in Sacramento, Sept. 18-21

(from GSCA on page 1)

converted to 3D, with new scenes shot in true 3D. *Sea Rex* (2010), from N3D Land Productions, is being screened in a new 20-minute version.

Film and digital screenings in Sacramento will be held at the **Esquire IMAX Theatre**, one of six theaters owned and/or managed by **Imax Corporation**. The conference hotel, the **Sheraton Grand Sacramento**, is located in the same complex as the theater.

The meeting in Sacramento will be followed by a Dome Day at the **Tech Museum of Innovation** in San Jose, CA, on Friday, Sept. 21. For an additional \$50 fee, attendees can sign up for one-way bus transportation from Sacramento, about 125 miles (175 kilometers) away, and see six new films and the Films in Production reel on the Tech Museum's 82-foot (25-meter) IMAX Dome screen.

Professional development

The following descriptions of the professional development sessions are from the GSCA.

Giant Screen 101: Lessons for Success

Experienced giant-screen experts will share their insights and answer questions on many different aspects of the industry. This provides an opportunity for people to meet other delegates and get a head start on networking. Light refreshments will be provided.

Making the Case for Digital

In this session, representatives of four digitally equipped giant-screen theaters, each representing a different "before/after" scenario, will present their case study. Presenters will share their data and helpful insights. They'll explain their rationales for exploring digital, the decision-making process, options considered, what they chose, and why. They'll offer post-mortems on their experiences and results to date. We'll also present findings from the GSCA's summer 2012 research study to help explain why many operators have put their digital decision on hold.

Wake Up to Great Marketing Ideas

Ideas to get you going first thing in the morning. This session promises to give exhibitors the most ideas per minute of session time. Not only will panelists share creative and innovative ideas but audience members will be asked to share their winning strategies for increasing attendance and the bottom line. This session is meant to be a crowdsourcing of information, so come prepared to share. (Breakfast provided.)

The Future's So Bright, You Gotta Wear Shades: Technological Trends in Image Capture, Projection, and Sound

Brought to you by the GSCA Technical Committee. Image capture, projection, and sound are key factors to the success of giant screen presentations. A panel of experts will discuss the latest in technological trends and what they mean to you.

Image Capture: Cinematographers **Reed Smoot** and **D.J. Roller** will discuss the transition from digital to film and show 3D rigs. **Steve McNicholas**, film director, will discuss his use of high-resolution 3D stills for time-lapse. **Jim Hannafin**, **Reliance MediaWorks**, will discuss the importance of image processing to maximize results on the giant screen.

Projection: **Casey Stack**, consultant for the **Laser Illuminated Projector Association**, will discuss the future of laser light projection.

3D Audio Solutions: The arrival of new 3D audio systems dramatically changes the theater experience. Three leading companies providing 3D audio solutions discuss their systems and the compatibility to giant screen theaters. Moderator: **Tim Archer of Masters Digital**.

Is There a Crowd in the Cloud?

Facebook, Twitter, Google+, Pinterest, Foursquare, LinkedIn. How do you keep your brand consistent across so many different social media/mobile marketing outlets? How do you convert followers to loyal brand advocates? How do organizations with limited budgets and personnel

resources manage so many powerful marketing tools without being overwhelmed? This session will feature social-media experts and giant-screen industry professionals who are successfully navigating the cloud to generate box office revenue. Moderator: **Jackie Mollet, Saint Louis Science Center**.

In the Sweet Spot: Pleasing Domes and 3D Flat Screens

As the number of digital 3D productions rises and 65mm film capture declines, are giant-dome theaters in danger of being left behind? Is it possible to make a 3D film that works as well on the dome? Can a film that was shot in 2D and converted to stereo truly be considered a 3D experience? Are giant-screen filmmakers forced to favor one segment of the industry at the expense of another? This session will examine the growing division between dome and flat screen needs in our industry and feature a cross-section of opinions and experiences from giant screen filmmakers, exhibitors, and distributors. This session will be moderated by filmmaker **Daniel Ferguson**.

Maximizing the Education/Entertainment Connection

How do we maximize the educational impact, both in quality and reach (through greater attendance), of giant-screen films? Many producers and distributors over the last 30 years have tried to perfect the balance of making films that are educational while being entertaining. This moderated panelist/audience group discussion will bring together producers, distributors, marketers, educators, and exhibitors to focus on best practices to maximize the educational impact of giant screen films. Starting with examples of successful films, we will address such issues as educational outreach from distributors and theaters, online content, exhibition synergy, working with corporate and educational partners, and audience evaluation. Moderators: **Mary Nucci, Rutgers University**, and **Shaun MacGillivray, MacGillivray Freeman Films**.

THE BIZ

DEALS

Imax posts \$11 M profit in Q2

On July 26, **Imax Corporation** posted its financial results for the quarter ending June 30, 2012. The company reported a profit of \$11.1 million (\$0.16 per diluted share) on revenues of \$70.2 million, up from a profit of \$1.8 million (\$0.03 per diluted share) in the second quarter of 2011. For the six months ending June 30, 2012, Imax reported a profit of \$13.7 million (\$0.20 per diluted share) on revenues of \$125.8 million, compared to a profit of \$0.8 million (\$0.01 per diluted share) on revenues of \$102.4 million in the first six months of 2011.

During 2012's Q2, the company signed deals for 40 theater systems and installed 20, and increased its projection for 2012 installations from 95-100 to 110, not including the possibility of "sign-and-installs," deals that are signed and installed within the same year. As of June 30, 2012, the system backlog stood at 280 systems.

As it did in the first quarter (see *The Biz*, May-June 2012), the company reported a charge for reinstalling IMAX film projectors in some digital theaters to allow them to run film prints of *The Dark Knight Rises* and other titles. The expense in Q2 was \$400,000, added to \$700,000 in Q1. According to our records, this covered about 32 theaters, making the per-theater cost about \$34,000, significantly lower than our estimate in the last issue.

Imax shares, which had ranged between \$23 and \$25 in the weeks before the report, were trading between \$22 and \$23 in the week after the announcement, remaining below \$22 in the following week.

In a conference call with analysts, CEO **Richard Gelfond** reported that *Total Recall* and *The Bourne Legacy* would be released in "select international markets" in August. In response to a question, he explained that pricing for the laser-powered digital projection system expected in late 2013 would be variable, based on the size of the screen: "In the laser world, it takes more lasers to light a 100-foot

screen than it takes to light an 80-foot screen. So there won't be uniform pricing in the laser world." He added that "laser prices are high right now," but that he expected them to come down eventually.

In an interview with Canada's *Globe and Mail*, published a few days earlier, Gelfond said he expected that "the era of film will come to a close, probably in the next five years or so," adding that the laser-related patents Imax had bought from **Eastman Kodak** would allow the company to "create an experience that in certain ways is comparable to film and in certain ways is better than film." He also said that Imax intends to "ramp up" its production of nature documentaries from one a year to two or three. "One of our reasons for shifting to a laser system is to be able to convert the institutional market to digital. When we do that, it will present more opportunities to create content."

Putnam naming deal with Nat Geo

The **Putnam Museum** in Davenport, IA, has become the first institution to partner with **National Geographic** to brand its digital theater as a National Geographic Giant-Screen Theater under a new program that Nat Geo announced earlier this year. As part of the deal, the Putnam receives "exclusive marketing of the giant-screen theater to all National Geographic...subscribers in a 75-mile radius," the right to show new Nat Geo films, and other benefits, according to a press release. Nat Geo has pledged to produce two new films a year for partner theaters. The Putnam is currently showing *Flying Monsters 3D*, and plans to show *Meerkats 3D*.

The museum converted its 10-year-old IMAX film theater to non-IMAX digital earlier this year (see *The Biz*, December 2011).

Several other digital GS theaters are expected to announce branding deals with Nat Geo in coming months.

IMAX makes 46+ theater deals

Since early June, **Imax Corporation** has announced deals with 16 exhibitors to open between 46 and 56 new IMAX digital theaters in Azerbaijan, Canada, China, India, Malaysia, Russia, Singapore, Taiwan, and the USA. The largest of these will add between eight and 18 IMAX screens to theaters owned by **AMC Entertainment**, bringing the chain's total to between 138 and 148. The eight confirmed locations — three of which are expected to open by the end of 2012 — will be in Charlotte, NC; Monmouth, NJ; Dearborn, MI; Niles and Crestwood, IL; and San Francisco, Redondo Beach, and Anaheim, CA. AMC currently operates 125 IMAX theaters. (As we reported last month, AMC is in the process of being acquired by China's **Wanda Group Co. Ltd.**, which operates multiplexes throughout China, including nearly 50 IMAX screens.)



National Geographic's John Wickstrom opens the Putnam Museum's theater.

Putnam Museum

THE BIZ

DEALS

Imax also made a ten-theater revenue-sharing deal with Florida-based **Frank Theatres**, its largest to date with a regional exhibitor, which provides for four IMAX theaters to open by November 2012 in York, PA; Southern Pines, NC; Delray Beach, FL; and Northfield, NJ. Two more will open in May 2013 in Ranson, WV; and Kingsport, TN; with the rest to be determined. Frank operates 256 screens at 25 locations in seven states.

Other deals include a seven-screen expansion for Malaysia's **TGV Cinemas**, bringing that chain's total IMAX commitment to eight; six more screens for China's **Omnijoi** (formerly **Jiangsu Eudemonia Blue Ocean Cinema Development Co. Ltd.**) bringing its eventual total to 14; three more theaters for Taiwan's **VieShow Cinemas**; a two-theater expansion of **Empire Theatres'** IMAX roster in Canada, which will grow to seven by May 2013; and the addition of one screen to the four that India's **PVR Cinemas** signed in March 2011.

Imax also announced single-theater deals with three exhibitors in Russia, three in China, one each in Azerbaijan, India, and Singapore.

AMC selling Canadian theaters

AMC Entertainment has sold six of its theaters in Canada as it "focuses on its primary business unit in the United States," according to a press release. It sold four theaters — three in greater Toronto and one in Montreal — to **Cineplex Entertainment**, and two — in Toronto and Ottawa — to **Empire Theatres**. All but one of six the sites contain an IMAX digital theater, adding three IMAX screens to Cineplex's existing roster of 14 and bringing Empire's total to seven.

AMC says it "continues to explore options" for its two remaining theaters in Canada.

Odeon is programming BFI IMAX

Odeon, the largest cinema chain in the U.K., has won a bid to program the **BFI**

IMAX Theatre in London and enhance its retail and beverage service, according to screendaily.com. Programming is expected to continue to feature a mix of Hollywood movies, classic GS documentaries, live opera, and theater. As we reported previously, the theater recently added an IMAX digital projection system to its booth (see *Shorts, May-June 2012*).

Tickets for the theater are now being sold through Odeon's Web site, and the theater's bar and retail shop are being upgraded in August and September with a new coffee shop and yogurt bar.

BIG & Digital hires Rivers

GS distributor **BIG & Digital** has hired **Cherie Rivers** as consultant for film distribution and operations. According to a press release, Rivers will "represent BIG & Digital's Kids' Corner movies...as well as several digital and 15/70 films, including *Dragons: Real Myths and Unreal Creatures*, releasing in October 2012."

Rivers has 30 years of experience in the giant-screen world, since starting as a projectionist at the **Pacific Science Center** in Seattle in 1982. She joined the **Museum of Science** in Boston in 1986, where she helped launch the **Mugar Omni Theater**, a 72-foot (22-meter) IMAX Dome theater, in 1987. In 2007 she became director of featured experiences at the **Liberty Science Center** in Jersey City, NJ. Since that position was abolished in a reorganization in 2009 (see *The Biz, March 2009*), she has continued to consult on programming LSC's IMAX Dome and 3D digital theaters on a part-time basis.

In Memoriam: H. George Hamilton

H. George Hamilton, long-time director of the **Fels Planetarium** at the **Franklin Institute** in Philadelphia, PA, died on July 11 of a heart attack in his home in Cherry Hill, NJ. He was 87. During his time at the Franklin, he produced numerous planetarium shows and oversaw the construction of the **Tuttleman IMAX Theater**.

PERSONNEL

Born in New Jersey, Hamilton taught science in high schools for 15 years before teaching astronomy and physics at the college level in the mid-1960s.

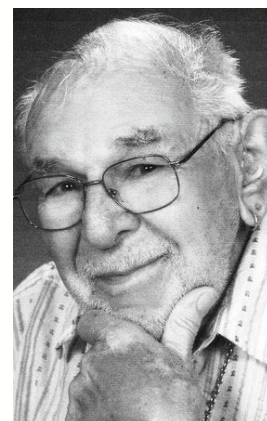
In 1968 he joined the Franklin Institute as associate director of the planetarium. Before long, Hamilton became troubled by the inconsistency of planetarium shows, which at the time were live lectures using the planetarium instrument. **Derrick Pitts**, the current director of the Fels, told the *Philadelphia Inquirer* that

Hamilton felt that "a prerecorded program would be better received, with better consistency and content and quality. Thus was born the prerecorded planetarium program that is the standard" across the nation today. Pitts went on to say that "George was an incredible innovator. He built everything he needed for planetarium presentations from scratch," including custom special effects projectors. "George was the guru of visual presentation technology."

Hamilton became director of the planetarium in 1970, a position he held until his retirement as Director Emeritus in 1990. From 1981 to 1990 he was also vice president of the Institute, in which role he served as project manager for the IMAX Dome theater, which opened in 1990. He was a founding member of the **Middle Atlantic Planetarium Society**.

Following his retirement from the Franklin, he returned to teaching astronomy and physics at the Community College of Philadelphia from 1991 to 2003.

Hamilton is survived by his wife of 38 years, Carleen, four sons, two daughters, ten grandchildren and three great-grandchildren.



H. George Hamilton

Lantz on Giant-Screen Programming in the Digital Age

(from LANTZ on page 1)

theaters have already made the conversion to non-IMAX digital, and 31 IMAX giant screens have switched to IMAX digital.

How will the coming move to digital influence giant-screen programming? This article considers that question by tracking new technologies that promise to affect the growing GS digital infrastructure, and offers some thoughts on GS programming in the digital age.

The digital edge

In "Large Format Digital Projection 101" (LF Examiner, March 2008) we looked at technical capabilities that differentiate digital projection from film, including easy migration to higher frame rates (60 fps and beyond) and multicasting of live events, as well as the obvious advantages of digital distribution over bulky and expensive 70mm film prints. Now add to this the possibility of increased color gamut and higher brightness using laser light sources which could ultimately provide up to 100,000 lumens.

Perhaps less obvious, yet more significant, is the move from traditional photochemical processing to a digital intermediate/editing workflow. Digital intermediates (DIs) provide filmmakers with greater artistic control in editing, color correction/finishing, and visual effects. Cleanup such as digital image stabilization, wire

and boom removal, dust busting, and scratch removal are easily performed on a 4K digital workstation. Stereo 3D fixes are also easily applied, including geometry correction, vergence adjustments, and color balancing, all with real-time, full-resolution playback. The ease of applying these corrections — along with post effects such as speed changes, editing transitions, title graphics, end credits, and incorporation of CG and visual effects — bring post-production of giant-screen films into the digital age and enable contemporary, Hollywood-quality filmmaking.

Indeed, most new giant-screen films are already using DIs and the results can be stunning. Unlike the conditions inherent in film distribution, a finished DI can be output directly to a digital cinema digital master (DCDMs) and from there to a digital cinema package (DCP) for mainstream distribution, without suffering additional image quality loss in the conversion from answer print to internegative to final release prints.

Even though it appears that 4K projection has become the near-term standard for giant-screen digital, it has been shown that scanning and finishing with a higher resolution, for instance 8x11K-pixel format, results in a better 4K print when downsampled. So some producers seek to do better than scanning their 15/65 footage at 4K for post-production and finishing. Mastering film-based content in higher resolution also "future proofs" the digital masters, as projector resolutions are bound to creep higher over time.

Digital cinematog-



Canon's \$4,000 EOS-1D can shoot 4K at 60 fps.

raphy is another technological revolution affecting giant-screen cinema. Shooting with digital cameras offers a variety of advantages over large-format film. On-site monitoring with a calibrated display allows the cinematographer to see the actual footage that is captured on site immediately, which is virtually impossible when shooting on film. Data monitoring equipment, when practical, can also guide the DP with real-time diagnostics such as histograms, video waveforms, RGB parades on vectorscope, and focus assist devices. A variety of 4K digital cameras is now available at a wide range of price points, including the 4K RED One and the 5K RED Epic (both used on *Air Racers 3D*); the relatively inexpensive 4K Canon EOS-1D; the coming EOS C500 that shoots 4K at 60 fps; Sony's F65 CineAlta 4K camera (used for *Oblivion* and *After Earth*) which boasts a wide color gamut, ultra-wide dynamic range, and very low light sensitivity at 60 fps; and the Phantom 65 Gold that pushes 4K up to 144 fps (*Inception*, *Tron: Legacy*), and was the basis for Imax's first digital 3D system. Digital cameras now exceed the latitude of most film stocks, and new models are approaching the human eye in dynamic range and sensitivity.

While digital cameras still cannot match the spatial resolution of an original large-format negative, their wide range of price points and features, coupled with their relatively small form factor and extended storage capacities, are strong lures for giant-screen filmmakers. In some cas-



3D Entertainment's *Air Racers 3D* was filmed with RED One and Epic cameras.



Ed Lantz at the 2012 IMERSA Summit in Denver.

es, such as sports action shots that require very long takes, wildlife shooting where long shots and quiet camera operation are essential, and remote or dangerous shoots where small form factor is essential, 15/65 film cameras are simply out of the question. And it goes without saying that the digital production workflow is simplified when using a digital camera, because of the elimination of costly and time consuming film processing.

However, large-format film remains the best choice for maximum resolution on giant-screen productions. When producing in the 4:3 format, digital cameras fall short due to their wider aspect ratios, which limit vertical pixels. (The RED Epic, for instance, is limited to 2,700 vertical pixels.) Filmmakers such as **Christopher Nolan**, **P.T. Anderson**, **Brad Bird**, **JJ Abrams**, and others continue to shoot on film. Ultimately, as digital cameras improve, they will overtake LF film as the live-action capture medium of choice for giant-screen films.

Digital convergence

Digital media and networking technologies have enabled a convergence between platforms that were once considered separate domains — television, desktop computing, and mobile devices, for instance. Digital production and distribution have democratized content creation and increased independent access to mass-media channels.

Likewise, digital cinema exhibition has opened the door for the cyber convergence

of cinemas with the expanding digital domain. New digital cinema distributors such as **Cinedigm Digital Cinema Corporation**, which serves 10,300 screens, provide access to cinemas for independent filmmakers and owners of sports, fine arts, and entertainment properties. Giant-screen multicasting of 4K content in 3D is not far off, and will approach a “being there” experience for opera, theater, concerts, and more.

Another key trend is the persuasiveness of interactive game entertainment. Global video game sales are forecast to exceed \$78 billion in 2012, with the rapidly growing mobile device and tablet games market accounting for \$8.5 billion. Like their parents, kids of today’s generation are being raised with interactive games in their hands. But unlike their parents’ games, today’s games are ubiquitous, available in the home, on mobile devices, and in game lounges. Today, gaming has become a true social experience, with massively multiplayer online video games uniting players across the globe into collaborative teams and tournaments.

The interactive games market has, so far, remained well differentiated from cinemas, which are devoted to passive, linear, out-of-home entertainment experiences or multicast events. The most pervasive use of real-time computer graphics in out-of-home group theater environments can actually be found in digital domes. Most of the 1,000+ digital domes have some level of real-time navigation capabil-

ity, primarily for digital planetarium programming, where 3D datasets representing the known universe can be navigated in real-time by an experienced operator. The ability to traverse the universe with a joystick is really just the tip of the interactive iceberg. It is technically possible today to use digital giant-screen theaters as collaborative game rooms or spectator-based tournament stadiums. Because of their history of innovation, digital domes may well be the birthplace of new interactive applications that later propagate to flat-screen cinemas.

Companies such as Cinematrix have pioneered group interactivity using “human joysticks,” while TimePlay has moved on to mobile devices for group interaction. A compelling “killer app” for giant-screen gaming — backed by an equally compelling business model — has yet to surface. The DCI specification (when abided by) allows virtually any “alternative content” video source to feed the cinema projector. This alternative port can accept a game computer, theater advertising system, multicast source, and more, opening the digital screen for a wide range of innovation.

Digital programming trends

Only a handful of student films have been produced on LF film, largely because of the high cost of film, processing, and camera rental. Contrast this with digital dome programming. Despite the high

(see LANTZ on page 8)



A real-time demo of the Digital Earth at the Gates Planetarium in Denver.

(from LANTZ on page 7)

resolution requirements, there has been a plethora of experimental and student full-dome films dating back to the first Full-dome Film Showcase in 2003, which featured student works from Drexel University, the University of New Mexico, and UNM's Digital Pueblo project with underprivileged children producing fulldome art films. There are now six major fulldome film festivals/conferences that have featured hundreds of student films and experimental shorts in 4K x 4K resolution. Experimentation and unfettered creative expression foster innovation in immersive programming and storytelling technique. A new cinematic language is emerging for the digital dome format as a result.

Even with this pioneering experimentation in the medium, widespread change in digital dome storytelling has been slow to develop. Most digital planetarium programs are still "voice-of-god" documentaries featuring space music and solar system tours — the "sure shot" for show producers seeking sales of their fulldome show, according to surveys of theater operators. Live action is rarely seen in fulldome films. Non-astronomy films featuring climatology, geology, biology, and more were once rare but are now gaining ground. And although most digital planetariums have real-time navigation capability, most use it rarely, if ever. The tendency to follow tried-and-true techniques to minimize risk is understandable for programmers whose funding for the next show depends on success of the prior one. If GS formats are to remain relevant, however, they will need to re-invent themselves. Innovation will keep the medium fresh.

Programming innovations

While the potential certainly exists for gamers and multicast live events and performances to take over giant-screen theaters, the linear show will likely remain the staple GS experience for years to come. However, there is still ample room for innovation in linear GS films. With the

move to digital, GS screens will become more accessible to a wider range of programming, including independent documentaries, art films, dramas, and other genres, created by a wider range of filmmakers, from Hollywood and television producers to students and even skilled amateurs. This influx of new talent can have positive and long lasting effect on the GS space.

Here are some personal thoughts on future directions in GS programming based on 22 years experience in GS film,



Some GS films, like *The Dream Is Alive*, have been made with the dome in mind.

digital cinema, and domes:

Optimize the Story for Immersion. Because of its immersive field of view, the giant screen allows us to create the illusion of being present in another world. The trend towards using the giant screen as a premium movie theater with 1.33 aspect ratios has blurred the distinction between standard and giant-screen cinema. Hollywood DMR films are rarely if ever shot with the giant screen in mind. When a film ignores the cinematic language of immersive media it can still generate revenue on a giant screen, but it is not optimally exploiting the unique nature of the format and is less likely to induce goose bumps — and more likely to induce vertigo — in viewers.

Use Domes to Their Full Potential. Domes provide the most visually immersive experience possible for moviegoers. When films intended for the flat screen are viewed in a dome there may be mo-

ments of extreme immersion, but the dome's special nature is not fully realized unless content is expressly shot for hemispheric format. When imagery that is geometrically correct (180-degree fisheye) is projected in a dome, object motion within the frame and parallax between objects (as the camera point-of-view moves) is in "proper motion," triggering a 3D response within the brain. This effect can be so strong that it leads some viewers to comment that dome films look 3D without the glasses.

Filmmakers rightly point out the many pitfalls of shooting in fisheye format. The extreme wide angle makes it difficult to compose shots and conceal lighting equipment, and fisheye lenses often have compromised quality, especially towards the edges of the circular frame.

Thankfully, many GS cinematographers shooting for the dome take great care to properly frame flat-screen shots, keeping the horizon in the lower third of the frame, for instance. But it is time to pull out the stops and show

what domes can really do with properly formatted content. Digital domes are the last refuge of true immersive storytelling in a world where GS flat-screen theaters have increasingly become an extension of standard cinema. There are well over 200 full-dome titles in distribution that are composed for fulldome theaters, primarily using computer graphics animation with occasional live-action compositing. As fisheye digital cameras mature they will likely fuel a renaissance of films shot expressly for the dome.

Embrace Hollywood Storytelling Talent. GS cinemas in museums and science centers have traditionally focused on educational documentaries, and have casually, or in some cases *vehemently*, avoided Hollywood-style programming. Innovative Hollywood filmmakers seeking greater impact for their dramatic films are luring giant screens away from the educational domain and, as a by-product, are accelerating the homogenization of standard cinema and

GS formats. We need to encourage the reverse effect — that is, luring master Hollywood storytellers into creating deeper, more meaningful stories for institutional GS cinemas. An influx of professional storytelling and visual effects talent, armed with a sensitivity for the unique nature of immersive cinema, including institutional missions, would be a boon to institutional GS programming.

Emotional Engagement. The traditional “voice of god” documentary may never completely fade away, but new storytelling modalities can and should be explored in the GS format. Already we have seen concerts, docudramas, and fast-cut Hollywood style films on GS screens. Experienced GS filmmakers are masters at capturing breathtaking contemplative spaces with beautiful landscapes, aerial fly-bys, or vistas of the earth from space. Hollywood storytellers are masters of luring audiences into deep emotional engagement with dramatic narrative and exciting twists and turns. Combining contemplative beauty with storytelling craft is one formula for creating excellent GS programming. A wide range of emotional responses can be invoked by GS storytelling including laughter, chills, curiosity, anticipation, motivation, satisfaction, bliss, and relaxation.

Affective Goal Setting. A common mistake in fulldome shows is the attempt to cram too many facts or too much science into a short-form program to meet overly ambitious educational goals. Television programming — essentially a postage stamp on the viewer’s fovea — may be better suited to rapid information transfer than GS films. Immersive media challenge the viewer’s nervous system in ways that television does not, stimulating the vestibular response (our sense of balance) and other root-brain functions. After a hard cut, the viewer’s brain is busy building a cognitive map of the new space, possibly distracting from the narrative story or dialog. The value of immersion is to create a sense of presence or personal journey

through a story world, and to evoke a strong affective response — one that usually only comes with actually “being there.” Filmmakers must clearly define and focus on the affective goals of a film — things like inspiration, appreciation of beauty or complexity, a sense of awe, excitement, or curiosity about the chosen topic, in addition to cognitive goals.

Authentic, Relevant, Meaningful Media. Most institutional GS programming is already focused on socially beneficial topics. However, to really gain traction with audiences, cause-based programming must



James Cameron, seen with actor Bill Paxton while shooting Ghosts of the Abyss, is one of the few Hollywood directors to make a giant-screen film.

be authentic, relevant to audiences, and not too preachy. In these days of multiple global challenges, people can easily be overwhelmed by — and tune out — messages that attempt to invoke a sense of crisis surrounding a specific cause. Experienced storytellers avoid focusing too much on the negative — despite the temptation to use shock value to drive urgency — and focus on solutions that leave visitors with a sense of hope.

Empowerment. Science documentaries that take an excessively authoritarian tone can be a real turn-off for the general public. When information is presented too authoritatively, viewers can feel talked down to and disempowered. Alternately, people feel empowered when we humbly admit that scientists do not have all the answers and occasionally make mistakes, that mysteries remain in the universe, and that viewers themselves might discover solutions or original contributions that could make a difference.

Imagination and Creativity. Imagination and creativity lie at the leading edge

of science. Scientists are opposed to speculation being presented as fact. When properly framed, speculation is fun and instructive — just be sure to qualify it as such. A rigid attempt to maintain scientific accuracy can stifle the fun.

Transformation. In one way or another, most institutions seek to have a positive lasting influence on visitors, their culture, and the planet. Such goals include increased awareness of local or global challenges and solutions, inspiring increased social responsibility, increasing awareness of future trends, shifting core beliefs or worldviews about critical issues, and stimulating an emotional connection with, and appreciation of, meaningful topics, whether they pertain to new discoveries, other cultures, our planet or beyond. Creating powerful immersive experiences is an art. Good art, including engaging music, stunning visuals, and good storytelling, puts the “STEAM” in STEM. In our own small way, by transforming individuals we transform the world.

Visitor experience

Innovations in technology and programming will assure an ever-improving visitor experience for giant-screen visitors. The move to digital is opening new doors for GS programmers and exhibitors alike. Giant-screen programming will thrive by exploiting the unique nature of immersive media, telling engaging and empowering stories that stimulate creativity and imagination, and inspiring visitors with hope for a positive future.

Ed Lantz is an entertainment technology engineer and immersive experience designer. He is co-founder of IMERSA and president of Vortex Immersion Media which produces immersive and interactive experiences for digital domes and Fortune 500 clients. He also operates the Vortex Dome, the first commercial fulldome production studio and events venue in downtown Los Angeles. He can be reached at ed@vorteximmersion.com.

The Dark Knight Rises Opens Big Worldwide

(from **DARK KNIGHT** on page 1)

reference to the records the film had set.

The shooting may have kept some people from going to out to the movies that first weekend: **SNL Kagan** reported that that weekend's total box office for all films was down 7.5%. But attendance for *Dark Knight Rises* does not seem to have been affected, perhaps in part because of the high levels of advance sales. By the film's second weekend, it had reached a domestic cumulative total of \$287 million, with another \$252 million taken in overseas. After ten days, domestic IMAX screens had grossed \$37.8 million and international screens, now up to 147, had earned another \$14.2 million.

Imax CEO **Richard Gelfond** told analysts in a conference call that the opening weekend's IMAX performance had met the company's internal predictions, even if its conventional performance had been lower than some industry experts expected.

IMAX theaters *LF Examiner* heard from reported that virtually all shows in the first weekend were sold out, including most early-morning (e.g., 3 am) performances. **Diane Carlson**, of the **Pacific Science Center** in Seattle, WA, tells *LFX* that the first public midnight show sold out in six minutes, "a record for us." Including an



At Seattle's Pacific Science Center, Batman's alter ego is not Bruce Wayne, but comics fan and longtime IMAX projectionist Phil Cosand.

advance screening for donors and the midnight show, PSC ran 19 shows of *DKR* over the opening weekend, all of which sold out well in advance. The University of Washington Alumni Association bought out a screening for its members.

Carlson said that 50 people — representing 121 tickets out of 6,800 for the weekend — asked to exchange their tickets, adding "we don't know how many of these were due to Aurora."

Ron Bartsch, of **The Henry Ford IMAX Theatre** in Dearborn, MI, said that of his first weekend's shows, only the 9:30 am

show on Friday didn't completely sell out, and it nearly did. Theater staff used Facebook to "pump up" awareness of the giant screen and 15/70 print, and thanks to zip code capture at the box office they were able to tell that many customers drove past digital IMAX theaters to come to Dearborn. As in Seattle, only a handful of customers exchanged their tickets.

In Fort Lauderdale, FL, **Theresa Waldron** of the **Museum of Discovery and Science** reports that after selling out the 14 shows originally scheduled for the first weekend by July 18, "We ended up adding two more shows: one at 3:05 am, Friday, and a second one at 1:35 am, Sunday. Both shows sold out in advance. Final count was 16 sold out shows" in the opening weekend.

From Melbourne, Australia, **Richard Morrison** said that "IMAX Theatre Melbourne ran 30 hours straight, including two trilogies — *Batman Begins*, *The Dark Knight*, and *The Dark Knight Rises* — all shown in 15/70, at both 6 pm, July 18, and 6 am, July 19, with a 3 am session of *TDKR* in between. All sessions were sold



Fans and a local radio host at MODS in Fort Lauderdale.



A fan costumed as the villain Bane in Melbourne, Australia.

out. One person watched 21 hours of *Batman* straight by attending both trilogies (nine hours each) and the 3 am session." Morrison added that the film set records for most advance tickets sold — 12,500 — and highest grossing week, "beating the Number 2-ranked film by 30%."

In August, the **National Media Museum** in Bradford, U.K., became the second theater to show all three *Batman* films in 15/70. To our knowledge, Melbourne and Bradford are the only locations in the world to have shown all three movies in 15/70 film.

However, in the U.S., the **Virginia Air and Space Center** in Hampton, VA, ran the first two *Batman* films in IMAX digital before the midnight premiere of *DKR*, as did 76 IMAX digital screens operated by **AMC Entertainment**. The chain sold 60,000 advance tickets to the trilogy, setting the record for the "most successful marathon-style event in company history," according to a press release. The previous record was set by a marathon of *Marvel* films preceding May's release of *The Avengers*.

Jackie Mollet of the **Saint Louis Science Center** reported that the whole first weekend was sold out and that "the num-

bers have continued to be strong" since then. She says that the tragedy in Colorado "did not affect our ticket sales over the weekend, but everyone on staff was asked to be more aware of what was going on around them and in the building. We did have some visitors in costume, but we never allow masks to be worn and everyone was aware of our policy."

Three weeks after its opening, the film is still doing well in Seattle, according to Carlson: "We are still selling out shows on a daily basis." The same is true in Fort Lauderdale, says Waldron. "As of Aug. 8, *DKR* is at 72% occupancy with 84 shows."

Melbourne's Morrison says that although *Dark Knight Rises* is performing better than *The Dark Knight* did at the same point in its run, "only peak weekend shows are still selling out," and "it's likely it

will continue dropping reasonably quickly now, so we'll rein in the number of sessions" and bring back *Prometheus* and *Tron Legacy* in September and October.

In Charlotte, NC, **Discovery Place's**

John Mackay says that although "we had some good first few days and some sold out shows on weekends," attendance has dropped off since then. "The franchise is wearing thin and our commercial theater competition is out there. I do not expect much for the remainder of August and do not anticipate pushing too hard for a late summer boost."

As we have reported previously, 72 of *DKR's* 164 minutes were shot by Nolan and cinematographer **Wally Pfister** with IMAX cameras on 15/65 film. In 103 IMAX theaters the film was projected from 15/70 prints, and in most of those the image expanded from the 2.4-ratio "scope" 35mm sequences to fill the full height of the 1.33-ratio IMAX screens. On classic 60x80-foot screens, this meant the image expanded from about 33 feet to 60 feet high. Seven remaining IMAX MPX-equipped film theaters, and all IMAX digital theaters, have shorter screens, with ratios between 1.5 and 1.9. In these, the expansion from 35mm to 15/70 footage was much less dramatic, jumping by only about 4.5 feet on the top and bottom, on average. (The list of IMAX theaters showing 15/70 prints of the movie is available at LFexaminer.com.)



Crowds fill the lobby of the Museum of Discovery and Science's IMAX theater.



All films are 3D unless noted, and underlined titles are 2D.
 * New listing.
 Updated information is printed in **bold**.
 Unless noted, all films will run about 40 minutes.

Flight of the Butterflies

FOBC Productions Inc., *Flight of the Butterflies UK Ltd.*, Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. **Release: Oct. 1.**

- Principal photography is complete.
- Film will be screened in 15/70 at fall GSCA conference.

Frankenweenie

Walt Disney Company; distributor: Walt Disney Company; director: Tim Burton; producers: Allison Abbate, Tim Burton; script: John August; DP: Peter Sorg; score: Danny Elfman; executive producer: Don Hahn. Cast: voices of Winona Ryder, Catherine O'Hara, Martin Short, Martin Landau. 90 minutes. **Release: Oct. 5.**

- Film will be converted to IMAX digital format with IMAX DMR.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Cast: Max Von Sydow, Laurence Leboeuf, Serge Houde. **Release: October.**

- June: Live action shooting in Quebec City.
- Editing and CGI are continuing.
- Fine cut will be screened at GSCA conference.

Skyfall

Columbia Pictures; distributor: Columbia Pictures; director: Sam Mendes; producers: Barbara Broccoli, Michael G. Wilson; script: John Logan, Neal Purvis, Robert Wade; executive producers: Callum McDougall, Anthony Wayne. Cast: Daniel Craig, Ralph Fiennes, Javier Bardem, Helen McCrory, Judi Dench, Naomie Harris, Albert Finney. 120 minutes. **Release: Nov. 9.**

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Flying High

Paliten Technologie, AQUA; distributor: Paliten Technologie; director, writer: Gustavo Montalvo; producer: Sofia de Silva; DPs: Eric Goethals, Gustavo Montalvo; score: Fernando Ortiz, Ramiro Puente, Hugo Ibarra; executive producers: Leonardo Torres, Gustavo Montalvo. Cast: Mariano Castela, Pablo Di Santi, Andres Joandet, Gustavo Montalvo, Leonardo Torres, Luis Yepes. **Shot in 4K and 3K digital. Release: November.**

- Summer: Filmed climbing and aerials at Iztacihuatl volcano, Mexico; Paracas and Lake Titicaca, Peru; Tulancingo, Mexico.
- Principal photography is 98% complete.

The Hobbit: An Unexpected Journey

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. **Release: Dec. 14.**

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Titans of the Ice Age (formerly The Ice Age)

Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark; producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. **Shot in 5K digital. Release: January 2013.**

- May: Shot in Chicago.
- Principal photography was completed in June.

The Earth Wins*

Shot entirely from the air on four continents, *The Earth Wins* explores the delicate balance between man and Mother Earth.

Helifilms Australia Pty Ltd.; distributor: Helifilms Australia Pty Ltd.; director: Jerry Grayson; producer: Sara Hine; co-producer: Matt Downey; script: Jerry Grayson; DPs: Warwick Field, Skip Margetts, Mike Parker, Dan Rubock. **Shot in HD 2D. Release: Early 2013.**

- The film was shot over the last seven years in North America, Europe, Africa, and Australia.
- GS post-production begins in November.

Kenya 3D: An Animal Kingdom (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; script: Elisabeth Mantello, Rick Dowlearn; score: Christophe Jacquelin. **Release: March 1, 2013.**

- Principal photography was completed in June.
- August: Filming out to 70mm starts.
- Film will be screened at GSCA conference.

Oz: The Great and Powerful*

A prequel to *The Wizard of Oz*. Walt Disney Pictures; distributor: Walt Disney Pictures; director: Sam Raimi; producer: Joe Roth; DP: Peter Deming; script: Mitchell Kapner, David Lindsay-Abaire; score: Danny Elfman; executive producers: Palak Patel, Philip Steuer. Cast: Mila Kunis, Rachel Weisz, James Franco, Michelle Williams,

Zach Braff. **2D. Release: March 1, 2013.**

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jack the Giant Killer*

A modern day fairy tale in which the long-standing peace between men and giants is threatened, as a young farmer leads an expedition into the giants' kingdom in hopes of rescuing a kidnapped princess. Warner Bros.; distributor: Warner Bros.; director: Bryan Singer; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: Darren Lemke, Christopher McQuarrie, Dan Studney; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis, Eleanor Tomlinson. **Release: March 22, 2013.**

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. **Shot in 4K. Cast: David Attenborough. Release: spring 2013.**

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at fall GSCA conference.

Watermelon Magic

Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. **Release: Spring 2013.**

- Time-lapse plant photography began in December 2011 and was completed in May 2012.
- Additional story photography was shot on farms in Pennsylvania in Summer 2012.

Napa Valley Dreams*

A documentary look at the beauty of one of California's most famous wine-producing areas.

Singular Entertainment; distributor: Singular Entertainment; director, story: Rodney Vance; producers: Rodney Vance, John Tagamolila; DP: John Tagamolila; time lapse DP: Christopher Rusin; score: Scott Greer. **Shot in 5K 2D. Release: May 15, 2013.**

- June: Filmed hot air balloons, Eleanor Coppola and Margrit Mondavi at the wine auction, and kayaking in front of the colossal ruins of Napa Pipe.
- July: Filmed at a Labyrinth, a natural rock garden, and a winery built like a castle.
- August: Filmed mountain biking at Angwish Hill, and a time-lapse of sunset/moonrise from the summit of Mount Saint Helena.
- Fall: Will film at Hess Art Museum, and shoot low-flying aerials from a drone.

Star Trek 2*

The sequel to 2009's *Star Trek*. Paramount Pictures; distributor: Paramount Pic-

tures; director: J.J. Abrams; producers: Christopher Nolan, Charles Roven, Deborah Snyder, Emma Thomas; DP: Amir Mokri; script: Roberto Orci, Alex Kurtzman, Damon Lindelof; score: Hans Zimmer; executive producers: Jon Peters, Lloyd Phillips, Thomas Tull. Cast: Henry Cavill, Amy Adams, Russell Crowe, Michael Shannon, Kevin Costner, Laurence Fishburne, Diane Lane, Jadin Gould. Release: May 17, 2013.

- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Man of Steel*

A reboot of the Superman franchise.

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder; producers: David Dobkin, Patrick McCormick, Neal H. Moritz; DP: Newton Thomas Sigel; script: David S. Goyer; score: John Ottman; executive producers: Alex Garcia, Jon Jashni, Ori Marmur, Thomas Tull. Cast: Ewan McGregor, Stanley Tucci, Bill Nighy, Ian McShane, Warwick Davis, Eleanor Tomlinson. Release: June 14, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Great White Shark 3D (wt)

Yes/No Productions; distributor: **Giant Screen Films**; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: Summer 2013.

- Summer-fall: Shooting in Malibu and Farrallon Islands, CA; San Bonitos and Guadalupe, Mexico.
- Principal photography will be completed in the fall.

Galapagos 3D*

The story of life on earth is one of our greatest mysteries. How did such variety and wonder develop? Fortunately, there is a place where this mystery has been unravelled.

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: Fall 2013.

- August: Filming fish, turtles, and sharks off of Wolf Island, Galapagos.
- September: Film whales, penguins, and sea lions at Bartolome Island.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: fall 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

In Saturn's Rings (formerly *Outside In*)

SV2 Studios; distributor: tba; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Fall 2013.

- Film is 65% complete.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: Fall 2013.

- July: Filmed in Jerusalem.

Overlord: Normandy 1944 (wt)

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

- Late May: Shot Memorial Day ceremonies at the American Cemetery in Colleville, France.
- June: Filmed D-Day commemorations in Normandy.

A Penguin's Tale

Atlantic Productions; distributor: tba; producers: Anthony Geffen, Sias Wilson; script: David Attenborough; DP: Simon Niblett; score: James Edward Barker; executive producer: Anthony Geffen. Cast: David Attenborough. Release: Fall 2013.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.
- Film will be screened in 15/70 at GSCA conference.

Stalingrad

Art Pictures Studio; digital distributor: Art Pictures Studio; director: Fyodor Bondarchuk; producers: Sergey Melkumov, Alexander Rodnyansky, Dmitriy Rudovskiy; DP: Maksim Osadchiy; script: Ilya Tilkin. 120 minutes. Release: Oct. 3, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.
- To be released in Russia and CIS only.

The Hunger Games: Catching Fire*

The second film in the popular teen franchise.

Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Last of the Great Apes*

A passionate young scientist has found her mission in life. The world's primates are in desperate trouble. nWave Pictures; distributor: nWave Pictures; director, producer: Ben Stassen; executive producer: Eric Dillens. 45 minutes. Release: 2013.

- August: Shooting began in the Congo.

Sammy's Adventures: Escape from Paradise*

Now fully mature adults, Sammy and Ray are back in action with this tale of separation, adventure, and homecoming.

nWave Pictures; distributor: nWave Pictures; directors: Ben Stassen, Vincent Kesteloot; producers: Ben Stassen, Caroline Van Iseghem; script: Domonic Paris; score: Ramin Djawadi; executive producers: Olivier Courson, Eric Dillens. 52 minutes. Release: 2013.

- Shortened version of animated 3D film for institutions is complete.

The Hobbit: There and Back Again*

Sequel to 2012's *The Hobbit*.

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 13, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Polar Quest (wt)

Giant Screen Films, Science North; distributor: **Giant Screen Films**; director, producer: David Lickley; DPs: Filipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: 2014.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: February 2015.

Premiering in July and August

The Amazing Spider-Man

"*The Amazing Spider-Man* is the story of Peter Parker, an outcast high schooler who was abandoned by his parents as a boy, leaving him to be raised by his Uncle Ben and Aunt May. Like most teenagers, Peter is trying to figure out who he is and how he got to be the person he is today. Peter is also finding his way with his first high school crush, Gwen Stacy, and together, they struggle with love, commitment, and secrets. As Peter discovers a mysterious briefcase that belonged to his father, he begins a quest to understand his parents' disappearance — leading him directly to Oscorp and the lab of Dr. Curt Connors, his father's former partner. As Spider-Man is set on a collision course with Connors' alter-ego, The Lizard, Peter will make life-altering choices to use his powers and shape his destiny to become a hero.

"Focusing on a different side of the Peter Parker story, the new film stars **Andrew Garfield**, **Emma Stone**, **Rhys Ifans**, **Denis Leary**, **Campbell Scott**, **Irfan Khan**, with **Martin Sheen** and **Sally Field**. The film is directed by **Marc Webb** from a screenplay written by **James Vanderbilt**, **Alvin Sargent**, and **Steve Kloves** from a story by **James Vanderbilt**, based on the Marvel comic book by **Stan Lee** and **Steve Ditko**. **Laura Ziskin**, **Avi Arad**, and **Matt Tolmach** are producing, with executive producers **Stan Lee**, **Kevin Feige**, and **Michael Grillo**. Produced by **Marvel Entertainment** and distributed by **Columbia Pictures**. 3D. Opened on July 3, 2012."

This film has been rated PG-13 by the MPAA for sequences of action and violence.

The Dark Knight Rises

"Warner Bros. Pictures' and Legendary Pictures' *The Dark Knight Rises* is

the epic conclusion to filmmaker **Christopher Nolan's** *Dark Knight* trilogy.

"It has been eight years since Batman vanished into the night, turning, in that instant, from hero to fugitive. Assuming the blame for the death of D.A. Harvey Dent, the Dark Knight sacrificed everything for what he and Commissioner Gordon both hoped was the greater good. For a time the lie worked, as criminal activity



Christopher Nolan used IMAX cameras to shoot The Dark Knight Rises.

in Gotham City was crushed under the weight of the anti-crime Dent Act.

"But everything will change with the arrival of a cunning cat burglar with a mysterious agenda. Far more dangerous, however, is the emergence of Bane, a masked terrorist whose ruthless plans for Gotham drive Bruce out of his self-imposed exile. But even if he dons the cape and cowl again, Batman may be no match for Bane.

"Leading an all-star international cast, Oscar winner **Christian Bale** again plays the dual role of Bruce Wayne/Batman. *The Dark Knight Rises* also stars **Anne Hathaway** as Selina Kyle, **Tom Hardy** as Bane, **Marion Cotillard** as Miranda Tate, and **Joseph Gordon-Levitt** as John Blake.

"Returning to the main cast, Oscar winner **Michael Caine** plays Alfred, **Gary Oldman** is Commissioner Gordon, and Oscar winner **Morgan Freeman** reprises the role of Lucius Fox.

"The screenplay is written by **Jonathan Nolan** and **Christopher Nolan**, story by **Christopher Nolan** and **David S. Goyer**. The film is produced by **Emma Thomas**, **Christopher Nolan**, and **Charles Roven**. The executive producers are **Benjamin Melniker**, **Michael E. Uslan**, **Kevin De La Noy**, and **Thomas Tull**. The film is based upon characters created by **Bob Kane** and published by **DC Comics**.

"Behind the scenes, *The Dark Knight Rises* reunites the director with several of his longtime collaborators, all of whom worked together on *The Dark Knight*. The creative team includes director of photography **Wally Pfister**, who won an Oscar for his work on Nolan's *Inception*, and Oscar-winning composer **Hans Zimmer**.

"In helming the film, Christopher Nolan used IMAX cameras even more extensively than he did on *The Dark Knight*, which had marked the first time ever that a major feature film

was even partially shot with the large-format cameras.

"*The Dark Knight Rises* will be presented on 70-millimeter film in 102 IMAX 15/70mm locations worldwide. Christopher Nolan stated, 'Having shot almost half the picture with large-format IMAX film cameras, it is very important to me that we show *The Dark Knight Rises* in the IMAX film format wherever possible. Audiences everywhere should be assured that every presentation of the film will be of the highest standard — having benefited from the clarity and depth IMAX cameras offer. However, these 102 screens will showcase the original IMAX film photography in its optimum form, and I hope anyone who has an opportunity to experience the film in these theaters will seek it out.'"

Released worldwide on July 20. This film has been rated PG-13.

(from **SHORTS** on page 24)

an in-house digital media production unit including producers, writers, editors, and communications experts skilled in executing multi-platform media campaigns for multiple clients."

Von Sydow stars in *Dragons*

BIG & Digital and **Productions Thalie** have announced that Oscar-nominated actor **Max von Sydow** is starring in *Dragons: Real Myths and Unreal Creatures*, set for release in October. Other stars include **Laurence Leboeuf** and **Skye Ingram** from Canada. The three actors were filmed in a studio in Quebec City in June.

Von Sydow may be best known for the 13 films he made with director **Ingmar Bergman** between 1958 and 1968. He was nominated for the Best Acting Oscar for *Pelle the Conqueror* in 1989 and for Best Supporting Actor in *Extremely Loud & Incredibly Close* in 2012.

Dragons is being directed by **Marc Fafard** for **Productions Thalie** and distributed by **BIG & Digital**. A fine-cut version will be presented at the **Giant Screen Cinema Association** conference in Sacramento in September.

Outside In now *In Saturn's Rings*

Filmmaker **Stephen van Vuuren** has announced that the new title of *Outside In*, his giant-screen film in production, is *In Saturn's Rings*. The project, eight years in the making, uses thousands of high-resolution images of Saturn from NASA's *Cassini-Huygens* spacecraft that van Vuuren is painstakingly weaving into a film intended to "inspire interest in space exploration." Although many other projects have used computer-generated imagery to simulate fly-bys of planets, van Vuuren has developed advanced photographic techniques to create animation that uses only real images of the ringed planet and other astronomical bodies. The film has a new Web site: www.insaturnsrings.com.

Van Vuuren tells *LF Examiner* that the film is 65% complete and that he expects to release it in fall 2013. It will be presented as a film in production at the **Giant Screen Cinema Association's** conference in Sacramento in September.

Oblivion to open early in IMAX

Universal Pictures has announced that *Oblivion*, a science-fiction tale starring **Tom Cruise**, will open in IMAX theaters exclusively on April 12, 2013, one week ahead of its wide opening in conventional theaters on April 19. Directed by **Joseph Kosinski** (*TRON: Legacy*), the IMAX edition of *Oblivion* will feature key sequences in a taller aspect ratio, "optimized to take advantage of the IMAX screen," according to an **Imax Corporation** press release. The film was shot in 4K digital.

GS films win awards

Over the summer two GS films have won awards at film festivals and several more have been named as finalists at the **Jackson Hole Wildlife Film Festival**.

In June, **Melrae Pictures' Space Junk 3D** won the Grand Prize at the **Dimension 3 Festival** in France, the largest international festival for 3D productions. Directed by **Melissa Butts**, *Space Junk* was one of 35 finalists culled from more than 100 entries received by the festival.

At the **New Media Film Festival** in New York in June, *Cosmic Journey* from **Kal-listi Media** won the 3D Stereography Award.

The Jackson Hole Festival has announced the finalists for its Science Media Awards. They include the following GS projects:

Earth and Environmental Sciences:

Flying Monsters 3D, Atlantic Productions

Best Theatrical Program:

To the Arctic, MacGillivray Freeman Films

Best Immersive Cinema – 3D:

Space Junk 3D, Melrae Pictures

To the Arctic, MacGillivray Freeman Films

Tornado Alley, Graphic Films

Best Hosted or Presenter-Led Program:

Flying Monsters 3D, Atlantic Productions

The winners will be announced at the festival's Symposium 2012, being held at the **Denver Museum of Nature and Science**, Sept. 5-7. For more information, visit www.jhfestival.org/jhsymposium.

Worldwide GS and IMAX Theaters

As of August 1, 2012

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		1			1
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		1		3	4
Asia/Pac	D		112	1	15	128
	8/70	1			10	11
	10/70				11	11
	15/70	5	4	1	25	35
	Total	6	116	2	61	185
Europe	D	2	62	2	2	68
	8/70	2	3	1	7	13
	15/70	6	5	5	11	27
	Total	10	70	8	20	108
Middle East	D		6			6
	8/70		1			1
	15/70	2			2	4
	Total	2	7		2	11
North America	D	2	266		25	293
	8/70	4		1	13	18
	15/70	19	44	1	78	142
	Total	25	310	2	116	453
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	5	455	3	42	505
	8/70	7	4	2	32	45
	10/70				12	12
	15/70	33	54	7	118	212
	Total	45	513	12	204	774

By 2D / 3D

	2D	3D	Total
Africa	2	2	4
Asia/Pac	54	131	185
Europe	25	83	108
ME	2	9	11
NA	81	372	453
SA	2	11	13
Total	166	608	774

By Screen

	Dome	Flat	Comb	Total
Africa	2	2		4
Asia/Pac	45	140		185
Europe	14	92	2	108
ME	1	10		11
NA	50	401	2	453
SA	2	11		13
Total	114	656	4	774

Bookings: Summer 2012 by Film

557 bookings of 118 films in 213 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Berlin CS	5/1/12	4/30/13		Bogota PA	7/12	8/12		London BFI	7/1/11	12/31/12
	Tallahassee CLC	9/30/11	8/31/12		Bradford	7/20/12	8/12		Melbourne MV	1/6/10	12/12
AirRacer	Victoria DCI	2/10/12	2/9/13	Branson	7/20/12	8/12	Oulu	1/1/12	12/31/12		
	Alamogordo	5/25/12	12/31/12	Casablanca	7/12	8/12	Saint John's JGC	7/1/11	7/1/12		
	Columbus GA	4/5/12	12/31/12	Cathedral City	7/20/12	8/12	Vancouver TWS	7/30/11	7/31/12		
	Corpus Christi Lex	5/25/12	12/31/12	Chantilly	7/20/12	8/12	Boston MOS	2/13/12	9/3/12		
	Dayton	5/25/12	12/31/12	Charlotte DP	7/20/12	8/12	Guayaquil	3/19/12	3/18/13		
	Huntsville USSRC	4/5/12	12/31/12	Chicago Imx	7/20/12	8/12	Hague	10/11/11	12/31/12		
	Hutchinson	4/5/12	12/31/12	Columbus GA	7/20/12	8/12	Pittsburgh CSC	1/1/12	12/1/12		
	McMinnville	5/25/12	12/31/12	Dearborn	7/20/12	8/12	San Diego RHF	12/14/11	9/30/12		
	Pensacola NAM	4/5/12	12/31/12	Des Moines	7/20/12	8/12	Speyer Dome	1/12	12/12		
	Washington NASM	5/25/12	12/31/12	Dubai MR	7/20/12	8/12	Sudbury	7/15/11	6/30/13		
AIWC	San Diego RHF	12/14/11	9/30/12	Fort Lauderdale	7/20/12	8/12	DPTP	Hartford CSC	1/21/12	1/21/13	
Alamo	San Antonio 2D			Fort Worth	7/20/12	8/12		Kagoshima	5/1/12	5/1/13	
Alps	McMinnville	6/15/12	7/26/12	Galveston	7/20/12	8/12		Killeen	5/1/12	5/1/13	
Amazon	Hartberg	7/10/12	6/30/13	Gatineau	7/20/12	8/12		Lehi	11/4/11	11/12	
Animalop	Detroit SC	3/18/09	3/13	Glasgow	7/20/12	8/12	Everest	Shreveport	3/21/12	9/21/12	
	Tijuana	7/1/10	7/13	Guayaquil	7/12	8/12		Beijing CSTM 3D	12/1/11	11/30/12	
Arabia3D	Dongguan STM	3/1/12	2/13	Hampton VASC	7/20/12	8/12		Hartberg	7/10/12	6/30/13	
	Galveston	1/1/12	12/31/12	Harrisburg	7/20/12	8/12		Pittsburgh CSC	1/1/12	12/1/12	
ASM	Orlando SC	8/20/11	9/15/12	Houston MNS	7/20/12	8/12	FightPil	Poitiers Imax	12/17/11	1/13/13	
	Sinsheim	10/20/11	12/31/12	Huntsville USSRC	7/20/12	8/12		San Diego RHF	1/1/12	9/30/12	
	Vancouver TWS	11/25/11	11/25/12	Indianapolis Imx	7/20/12	8/12	Chantilly	12/10/04	7/13		
	Apple Valley Imx	7/3/12	7/12	Jersey City	7/20/12	8/12	Corpus Christi Lex	5/12/12	7/13		
	Atlantic City	7/3/12	7/12	Leon Exp	7/20/12	8/12	Dayton	12/3/04	7/13		
	Austin TSHM	7/3/12	7/12	London BFI	7/20/12	8/12	McMinnville	3/23/12	7/1/13		
	Bogota PA	7/12	7/12	London SM	7/20/12	8/12	Pensacola NAM	6/8/11	7/13		
	Casablanca	7/12	7/12	Macon DT	7/20/12	8/12	Austin TSHM	2/10/12	2/9/13		
	Chantilly	7/3/12	7/12	Melbourne MV	7/19/12	8/12	Boston MOS	6/15/12	6/16/13		
	Chicago Imx	7/3/12	7/12	Melbourne MV	7/20/12	8/12	Chicago Imx	1/13/12	1/12/13		
Dearborn	7/3/12	7/12	Mexicali	7/20/12	8/12	Cleveland	3/1/12	2/28/13			
Fort Lauderdale	7/3/12	7/12	Natick JF	7/20/12	8/12	Dallas MNS	3/1/12	9/16/12			
Hampton VASC	7/3/12	7/12	Norwalk	7/20/12	8/12	Davenport Put	3/2/12	9/1/12			
London BFI	7/3/12	7/12	Philadelphia FI	7/20/12	8/12	Denver MNS	1/27/12	1/27/13			
Melbourne MV	7/12	7/12	Pittsburgh CSC	7/20/12	8/12	Garza Garcia	1/12/12	1/11/13			
Natick JF	7/3/12	7/12	Port of Spain	7/12	8/12	Gatineau	1/20/12	1/19/13			
Port of Spain	7/12	7/12	Quebec	7/20/12	8/12	Hampton VASC	10/7/11	4/30/13			
Quebec	7/3/12	7/12	Raleigh	7/20/12	8/12	Hartford CSC	4/7/12	4/30/13			
Raleigh	7/3/12	7/12	Reading JF	7/20/12	8/12	Hastings	10/25/11	10/25/12			
Reading JF	7/3/12	7/12	Regina	7/20/12	8/12	Houston MNS	2/24/12	12/31/12			
Sacramento Imx	7/3/12	7/12	Riccione	7/20/12	8/12	Indianapolis CMI	10/7/11	12/31/12			
Saint Augustine	7/3/12	7/12	Sacramento Imx	7/20/12	8/12	Jakarta KE	4/19/12	4/19/13			
Salt Lake City Clark	7/3/12	7/12	Saint Augustine	7/20/12	8/12	Lehi	4/1/12	4/13			
Seattle PSC 2	7/3/12	7/12	Saint Louis SC	7/20/12	8/12	Lubbock	1/27/12	1/27/13			
Spokane RP	7/3/12	7/12	Salt Lake City Clark	7/20/12	8/12	Melbourne MV	3/1/12	2/28/13			
Sydney WBS	7/12	7/12	San Antonio 2D	7/20/12	8/12	New York AMNH	7/1/12	1/4/13			
Taipei Mir	6/29/12	7/12	San Jose Tech	7/20/12	8/12	Paris Geo	4/3/12	4/2/13			
Tempe Har	7/3/12	7/12	Seattle PSC 2	7/20/12	8/12	Philadelphia FI	12/10/11	12/9/12			
West Nyack Imx	7/3/12	7/12	Sydney WBS	7/19/12	8/12	Portland OMSI	10/7/11	10/7/12			
Bears	Lubbock	9/23/11	9/30/12	Taipei Mir	7/19/12	8/12	Salt Lake City Clark	11/4/11	11/4/12		
Beavers	Victoria DCI	9/20/11	9/20/12	Tampa MOSI	7/20/12	8/12	San Antonio 3D	2/1/12	2/1/13		
BTBW	Norwalk	4/8/11	9/3/12	Tempe Har	7/20/12	8/12	San Diego NHM	6/1/12	1/20/13		
CRA	Hartberg	7/10/12	6/30/13	Toluca MCIM	7/20/12	8/12	Sydney WBS	8/11/11	8/11/12		
	Milwaukee	4/30/12	10/31/12	Virginia Beach AMSC	7/20/12	8/12	Taipei AM	4/4/12	4/3/13		
	Philadelphia FI	9/6/11	9/5/12	Washington NASM	7/20/12	8/12	Tampa MOSI	2/15/12	2/1/13		
	Pittsburgh CSC	1/1/12	12/1/12	Washington NMNH	7/20/12	8/12	Tampa MOSI	2/17/12			
	San Diego RHF	3/11/12	12/12	West Nyack Imx	7/20/12	8/12	Tijuana	2/4/12	7/4/12		
CV	Alexandria BA	7/1/12	6/30/13	Winnipeg PP	7/20/12	8/12	Washington NMNH	5/25/12	5/13		
D&W3D	Copenhagen	4/3/09	12/12	DIA	Hartberg	7/10/12	6/30/13	FMTTM	Glasgow	6/6/09	5/31/13
DarkKnir	Apple Valley Imx	7/20/12	8/12	DinoAliv	Barcelona	2/28/11	8/28/12		Rochester MSC	4/6/12	4/5/13
	Atlantic City	7/20/12	8/12		Bradford	6/1/11	12/31/12		Speyer Imax	12/18/08	11/4/12
	Austin TSHM	7/20/12	8/12		Cairo MEC	1/1/12	7/1/12	FON	Hampton VASC	10/19/11	10/31/12
	Birmingham AL	7/20/12	8/12		Denver MNS	9/15/11	9/15/12		Saint Augustine	1/1/12	12/31/12

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FSOS	San Diego RHF	10/1/11	9/30/12	MOF	San Diego RHF	10/1/11	9/30/12	ROA	Lubbock	11/11/11	9/30/12
	Shari				Seattle PSC 1	1/1/12	1/8/13		Philadelphia FI	6/11/12	3/31/13
GC	Grand Canyon DCI	11/1/99	12/13	MOTGL	Pensacola NAM	11/8/96		ROA	Pittsburgh CSC	11/25/11	9/12
	Kansas City Sci	8/1/11	7/31/12		Speyer Dome	12/5/11	12/31/12		Saint Louis SC	6/1/12	1/17/13
GCA	Beijing CSTM 3D	5/1/12	4/13	MOTGL	Batavia GQT	1/14/11	1/13/13	ROA	Seattle PSC 2	10/14/11	9/12
	Chandigarh	1/1/12	12/31/12		Branson	3/17/11	12/31/12	ROA	Toronto OSC	10/1/11	9/12
GP	Des Moines	4/16/12	12/31/12	MOTGL	Cincinnati MC	7/14/10	12/31/12		Vancouver TWS	4/8/12	12/12
	Sinsheim	10/31/09	12/31/12	MOTGL	Dickson City GE	2/1/11	1/31/13	ROA	Victoria DCI	3/16/12	12/12
GP	Beijing CSTM 3D	5/1/12	4/13		Grand Rapids Cel	5/6/11	6/30/13	ROA	Raleigh	6/15/12	7/2/12
	Guayaquil	3/19/12	3/18/13	MOTGL	Noblesville GQT	2/23/11	1/13/13	ROA	Saint Augustine	6/15/12	7/2/12
Greece	Hague	5/1/12	5/1/13	MOTGL	Portage GQT	2/16/11	1/13/13	ROA	Salt Lake City Clark	6/15/12	7/2/12
	Atlanta FMNH	5/29/12	9/3/12	MOTGL	Simpsonville GE	2/1/11	1/31/13	ROA	Seattle PSC 1	6/15/12	7/2/12
HaunCast	Boston MOS	10/1/11	9/30/12	MOTGL	Syracuse	7/2/11	12/31/12	ROA	Charleston CCAS	3/7/12	7/7/12
	Berlin CS I	4/5/01		MOTGL	Alexandria BA	7/1/12	6/30/13	ROA	New Orleans	9/1/11	8/31/12
HCBTD	San Simeon DCI	8/17/96		MOTGL	Beijing CSTM 3D	12/1/11	11/12	ROA	Boston MOS	10/1/11	9/30/12
	Charleston SC	1/4/12	9/3/12	MOTGL	Hague	5/1/12	5/1/13	ROA	Guayaquil	3/19/12	3/18/13
HOTB	New Orleans	8/29/06		MOTGL	Pittsburgh CSC	1/1/12	12/1/12	ROA	Rochester MSC	12/1/11	11/30/12
	Pittsburgh CSC	1/1/12	12/1/12	MOTGL	San Diego RHF	1/1/12	9/30/12	ROA	Saint Paul SMM	7/1/12	6/30/13
HumanBod	San Diego RHF	10/1/11	9/30/12	MOTGL	Speyer Dome	1/1/12	12/31/12	ROA	Sydney WBS	1/1/12	12/31/12
	Stockholm	1/1/12	12/31/12	MOTGL	Valencia Spn	1/1/12	12/31/12	ROA	Washington NMNH	3/1/12	2/28/13
JIAC	Sudbury	4/27/12	9/5/12	MOTGL	Barcelona	1/08	8/12	ROA	Taipei AM	1/1/12	12/31/12
	Kolkata Cma	1/24/12	12/23/12	MOTGL	Birmingham UK	11/1/11	11/1/12	ROA	Al Khobar	5/31/12	5/31/13
JIAC	Pittsburgh CSC	1/1/12	12/1/12	MOTGL	Bradford	2/14/09	12/12	ROA	Gatineau	10/26/11	11/30/12
	San Diego RHF	12/14/11	9/30/12	MOTGL	Charlotte DP	11/11/11	11/1/12	ROA	Hampton VASC	10/7/11	4/30/13
JTM	Al Khobar	10/1/11	12/12	MOTGL	Des Moines	11/11/11	11/11/12	ROA	Poitiers Imax 3D	2/1/11	1/31/13
	Casablanca	12/1/11	11/30/12	MOTGL	Jackson MS	3/1/12	3/1/13	ROA	San Diego RHF	10/1/11	9/30/12
L&C	Shanghai STM 3D	11/1/11	10/31/12	MOTGL	London BFI	7/1/11	12/31/12	ROA	Taipei MCRC	6/10/12	6/10/13
	Baton Rouge LASM	1/26/11	8/31/12	MOTGL	Melbourne MV	2/1/11	12/31/12	ROA	Valencia Spn	12/16/11	12/16/12
L&C	Garden City	9/27/11	9/27/12	MOTGL	Penrith	9/1/10	9/30/12	ROA	Baltimore MSC	2/2/12	12/31/12
	Harrisburg	9/1/11	8/31/12	MOTGL	Seattle PSC 1	5/24/12	5/15/13	ROA	Berlin CS	1/1/12	12/31/12
L&C	Raleigh	3/1/12	2/28/13	MOTGL	Tampa MOSI	4/15/12	4/15/13	ROA	Birmingham UK	10/22/11	12/12
	Saint Augustine	3/1/12	2/28/13	MOTGL	New Delhi ICC			ROA	Charlotte DP	5/25/12	12/31/12
LastReef	San Diego RHF	10/1/11	9/30/12	MOTGL	Niagara	7/1/86		ROA	Glasgow	3/30/12	12/31/12
	Albuquerque NMMH	3/15/12	3/15/13	MOTGL	Niagara NY DCI	5/1/07		ROA	Hangzhou Bro	6/1/12	12/31/12
LastReef	Birmingham AL	3/16/12	3/16/13	MOTGL	Austin TSHM	1/1/12	12/31/12	ROA	Hartford CSC	12/18/10	12/31/12
	Birmingham UK	3/15/12	3/15/13	MOTGL	Branson	1/93	12/13	ROA	Kaohsiung NSTM	6/1/12	12/31/12
LastReef	Calgary TS	5/26/12	5/26/13	MOTGL	Apple Valley Imx	6/8/12	7/12	ROA	Kofu	6/1/12	12/31/12
	Chattanooga TA	3/1/12	3/1/13	MOTGL	Atlantic City	6/8/12	7/12	ROA	Mexicali	3/15/12	12/31/12
LastReef	Copenhagen	5/15/12	5/31/13	MOTGL	Austin TSHM	6/8/12	7/12	ROA	Norwalk	1/13/12	9/3/12
	Davenport Put	2/3/12	2/3/13	MOTGL	Chicago Imx	6/8/12	7/12	ROA	Paris Geo	2/1/11	12/31/12
LastReef	Galveston	5/1/12	5/1/13	MOTGL	Fort Lauderdale	6/8/12	7/12	ROA	Philadelphia FI	6/1/12	12/31/12
	Hastings	6/1/12	6/1/13	MOTGL	Hampton VASC	6/8/12	7/12	ROA	Phoenix ASC	5/25/12	12/31/12
LastReef	Houston MNS	6/29/12	6/29/13	MOTGL	Melbourne MV	6/7/12	7/12	ROA	Quebec	2/3/12	12/31/12
	Kuwait SCK	1/26/12	10/31/12	MOTGL	Natick JF	6/8/12	7/12	ROA	Seoul 63	5/18/12	12/31/12
LastReef	Lubbock	4/27/12	4/27/13	MOTGL	Port of Spain	6/15/12	7/12	ROA	Norwalk	1/13/12	9/3/12
	Mexicali	6/30/12	12/31/12	MOTGL	Quebec	6/8/12	7/12	ROA	SFTGS		
LastReef	Mexico City Pap	4/1/12	3/31/13	MOTGL	Reading JF	6/8/12	7/12	ROA	Sharks3D		
	Montreal SC	2/24/12	2/24/13	MOTGL	Sacramento Imx	6/8/12	7/12	ROA	Boston NEA	4/8/11	12/31/12
LastReef	New Orleans	5/20/12	5/31/13	MOTGL	Seattle PSC 2	6/8/12	7/12	ROA	Garden City	1/21/11	12/12
	Penrith	5/1/12	5/1/13	MOTGL	Sydney WBS	6/7/12	7/12	ROA	Omaha Zoo	2/1/12	12/31/12
LivingSe	San Diego NHM	6/1/12	6/1/13	MOTGL	Tempe Har	6/8/12	7/12	ROA	Parker	1/1/12	12/31/12
	Stockholm	5/11/12	5/31/13	MOTGL	West Nyack Imx	6/8/12	7/12	ROA	Beijing CSTM 3D	5/15/12	11/15/12
LivingSe	Sydney WBS	5/3/12	5/3/13	MOTGL	Lucerne	11/1/10	12/31/12	ROA	Birmingham UK	1/1/12	1/1/13
	Hartberg	7/10/12	6/30/13	MOTGL	Shanghai STM Dome	6/10/12	6/30/13	ROA	Boston MOS	6/1/12	6/1/13
LOF	San Diego RHF	12/14/11	9/30/12	MOTGL	Albuquerque NMMH	6/29/12	1/29/13	ROA	Chicago UT AP	1/27/12	2/3/13
	Corpus Christi Lex	5/12/12	10/31/12	MOTGL	Berlin CS	5/1/12	5/1/13	ROA	Denver MNS	7/13/12	3/31/13
LOF	Dubai MR	4/30/12	4/30/13	MOTGL	Birmingham AL	1/12/12	10/12	ROA	Huntsville USSRC	2/18/12	2/18/13
	Hampton VASC	10/15/10		MOTGL	Chantilly	4/27/12	4/27/13	ROA	Jersey City	2/10/12	8/16/12
LOF	Katowice CC	9/15/11	9/15/12	MOTGL	Davenport Put I	6/24/12	1/1/13	ROA	Kuwait SCK	6/7/12	12/7/12
	Krakow CC	9/15/11	9/15/12	MOTGL	Lubbock SS	8/1/12	2/1/13	ROA	Saint Louis SC	1/13/12	8/16/12
LOF	Lodz CC	9/15/11	9/15/12	MOTGL	McMinnville	6/1/12	5/31/13	ROA	Salt Lake City Clark	2/9/12	8/3/12
	McMinnville	3/23/12	6/18/13	MOTGL	Orlando SC	6/9/12	2/9/13	ROA	Tallahassee CLC	2/10/12	2/10/13
LOF	Moscow BFC	10/17/11	10/31/12	MOTGL	Pensacola NAM	6/1/12	6/1/13	ROA	Pensacola NAM	12/15/11	12/15/12
	Poznan CC	9/15/11	9/15/12	MOTGL	Saint Augustine	9/30/11	9/30/12	ROA	Austin TSHM	3/18/11	9/18/12
LOF	Prague CC	9/15/11	9/22/12	MOTGL	Singapore DC	8/1/11	11/1/12	ROA	Birmingham AL	3/23/11	12/31/12
	Saint Augustine	9/30/11	9/30/12	MOTGL	Speyer Dome	4/27/12	4/27/13	ROA	Birmingham UK	11/1/11	11/1/12
LOF	Toluca MCIM	3/29/12	9/29/12	MOTGL	Spokane RP	4/1/12	12/31/12	ROA	Boston MOS	3/18/11	6/18/13
	Warsaw CC	9/15/11	9/15/12	MOTGL	Tallahassee CLC	6/15/12	12/15/12	ROA	Charlotte DP	3/18/11	3/18/13
LOLL	Loch Lomond	7/24/02		MOTGL	Washington NASM	6/9/11	7/4/13	ROA	Chattanooga TA	9/30/11	9/30/12
	Bogota Mal	3/30/12	3/29/13	MOTGL	Penrith	7/1/00		ROA	Chicago MSI	3/18/11	3/18/13
M3D	Lehi	5/26/12	12/28/12	MOTGL	Baltimore MSC	11/11/11	9/12	ROA	Cincinnati MC	3/30/11	3/30/13
	Lucerne	6/15/12	6/15/13	MOTGL	Chicago MSI	10/7/11	9/12	ROA	Cleveland	3/18/11	12/31/12
Meerkats	Raleigh	5/25/12	7/12	MOTGL	Cincinnati MC	10/14/11	9/12	ROA	Columbus COSI	12/26/11	12/26/12
	Baton Rouge LASM	1/26/12	8/31/12	MOTGL	Gatineau	9/30/11	9/12	ROA	Copenhagen	10/15/11	10/15/12
MOE	Los Angeles CSC	5/1/12	10/31/12	MOTGL	Hague	4/2/12	11/13	ROA	Davenport Put	5/25/12	5/25/13
				MOTGL				ROA	Dearborn	10/1/11	10/1/12
				MOTGL				ROA	Denver MNS	1/27/12	1/27/13

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Des Moines	3/23/11	9/23/12		Cathedral City	4/20/12	8/12	UWT3D	Chongqing STM	10/20/11	11/20/12
	Fort Worth	3/23/11	3/23/13		Charlotte DP	4/20/12	8/12		Cleveland	11/18/11	11/30/12
	Garden City	4/1/11	3/31/13		Chattanooga TA	4/20/12	8/12		Greensboro	6/15/11	6/30/13
	Hague	3/18/11	12/31/12		Chicago Imx	4/20/12	8/12		Kenner	9/1/11	9/1/12
	Harrisburg	2/1/12	2/1/13		Cincinnati MC	4/20/12	8/12		Krasnodar	8/17/11	8/17/12
	Hastings	4/1/12	4/1/13		Cleveland	4/20/12	8/12		Moscow Kar	8/17/11	8/17/12
	Hong Kong SM	5/1/12	12/1/12		Denver MNS	4/20/12	8/12		Moscow Khi KS	8/17/11	8/17/12
	Hutchinson	3/23/11	9/30/12		Des Moines	4/20/12	8/12		Moscow NY KS	8/17/11	8/17/12
	Indianapolis Imx	3/1/12	3/31/13		Edmonton TWS	4/20/12	8/12		Moscow TS KS	8/17/11	8/17/12
	Jersey City	3/18/11	3/18/13		Fort Lauderdale	4/20/12	8/12		Novosibirsk CP	8/17/11	8/17/12
	Louisville SC	11/1/11	11/1/12		Fort Worth	4/20/12	8/12		Penrith	7/23/11	8/31/12
	Lubbock	3/18/11	12/31/12		Galveston	4/20/12	8/12		Raleigh	2/2/11	2/28/13
	Lucerne	11/24/11	12/31/12		Gatineau	4/20/12	8/12		Saint Augustine	1/25/11	1/25/13
	Melbourne MV	9/18/11	12/31/12		Hampton VASC	4/20/12	8/12		Saint Petersburg Kar	8/17/11	8/17/12
	Memphis Pink	3/3/12	5/31/13		Indianapolis Imx	4/20/12	8/12		Saint Petersburg KS	8/17/11	8/17/12
	Mobile	5/26/12	5/26/13		Irvine Reg	4/20/12	8/12		Saratov CP	8/17/11	8/17/12
	Oklahoma City SMO	3/9/12	3/9/13		Jersey City	4/20/12	8/12	VanGogh	Ufa CP	8/17/11	8/17/12
	Orlando SC	3/1/12	3/1/13		Los Angeles CSC	4/20/12	8/12	VOTDS	Voronezh CP	8/17/11	8/17/12
	Philadelphia FI	3/18/11	12/31/12		Louisville SC	4/20/12	8/12	Vulcania	Yekaterinburg CP	8/17/11	8/17/12
	Pittsburgh CSC	3/25/11	9/25/12		Memphis Pink	6/16/12	3/8/13	WATE	Gatineau	5/18/12	9/17/12
	Portland OMSI	6/15/11	12/15/12		Montreal SC	5/11/12	9/12	Whales	Katoomba	6/1/97	
	Raleigh	10/29/11	10/31/12		New York LS AMC	4/20/12	8/12		Baton Rouge LASM	1/26/11	8/31/12
	Regina	2/20/12	2/20/13		Norwalk	4/20/12	9/3/12		Dallas MNS	5/3/12	9/16/12
	Sacramento Imx	1/20/12	1/31/13		Omaha Zoo	4/20/12	8/12		San Diego RHF	10/1/11	9/30/12
	Saint Louis SC	3/23/11	3/23/13		Portland OMSI	4/20/12	8/12	WildOcea	Baltimore MSC	6/1/11	7/31/12
	San Antonio 3D	9/30/11	9/30/12		Quebec	4/20/12	8/12		Barcelona	10/09	8/12
	San Diego RHF	3/18/11	12/31/12		Raleigh	4/20/12	10/12		Birmingham UK	11/1/11	11/1/12
	Seattle PSC 2	12/20/11	12/20/12		Regina	4/20/12	8/12		Boston MOS	1/12	12/31/12
	Shreveport	7/1/11	7/1/12		Richmond SMV	4/20/12	8/12		Columbus COSI	3/1/12	9/1/12
	Singapore DC	4/1/12	12/31/13		Sacramento Imx	4/20/12	8/12		Galveston	6/17/09	7/31/12
	Spokane RP	3/1/12	3/1/13		Saint Augustine	4/20/12	8/12		Jackson MS	3/1/12	3/1/13
	Sudbury	4/1/12	4/1/13		Saint Louis SC	4/20/12	8/12		Las Palmas	12/1/10	8/31/12
	Syracuse	5/12/12	5/31/13		Salt Lake City Clark	4/20/12	8/12		London BFI	9/1/11	3/1/13
	Toronto OSC	3/25/11	9/25/12		San Diego RHF	4/20/12	8/12		London SM	10/27/10	12/31/12
	Victoria DCI	11/1/11	11/1/12		San Jose Tech	4/20/12	8/12		San Antonio 3D	4/7/10	12/12
	Winnipeg PP	9/30/11	9/30/12		Seattle PSC 2	4/20/12	8/12	WilDream	McMinnville	6/15/12	6/13
	Zion	10/1/11	12/31/12		Shreveport	4/20/12	8/12		Saint Augustine	9/2/11	8/31/12
TBAA	Baton Rouge LASM	1/26/11	8/31/12		Spokane RP	4/20/12	8/12		Sudbury	4/27/12	9/5/12
Titani40	Fort Worth	4/15/12	10/12/12		Tallahassee CLC	4/20/12	8/12	WS3D	Lucerne	3/15/12	3/14/13
ToFly	Taichung NMNS	1/1/12	12/31/12		Tampa MOSI	4/20/12	8/12	WTTR3D	Boston MOS	6/1/11	12/31/12
	Washington NASM	7/1/76			Toronto OSC	4/20/12	8/12		Denver MNS	9/15/11	9/15/12
TTA	Apple Valley Imx	4/20/12	8/12		Victoria DCI	6/8/12	10/12		Greensboro	10/1/10	12/31/12
	Atlanta FMNH	4/20/12	8/12		Virginia Beach AMSC	4/20/12	8/12		Jersey City	7/1/11	7/1/12
	Atlantic City	4/20/12	8/12		Washington NMNH	4/20/12	8/12		Pittsburgh CSC	8/1/11	7/31/12
	Austin TSHM	4/20/12	8/12		West Nyack Imx	4/20/12	8/12	WTW	Zion	7/1/08	
	Boston MOS	4/20/12	8/12		Winnipeg PP	4/20/12	8/12	ZionCany			
	Boston NEA	4/20/12	8/12	TurtleVi	Jersey City	2/10/12	9/30/12				
	Branson	4/20/12	8/12	UnderSea	Raleigh	4/12	7/12				

Summer 2012 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	JTM	10/1/11	12/12		FlyMons	2/10/12	2/9/13		MOTN	12/1/11	11/12
	SeaMonst	5/31/12	5/31/13		OW3D	1/1/12	12/31/12		SpacJunk	5/15/12	11/15/12
Alamogordo	AirRacer	5/25/12	12/31/12		Promethe	6/8/12	7/12	Berlin CS	AfricAdv	5/1/12	4/30/13
Albuquerque NMMH	LastReef	3/15/12	3/15/13		TA	3/18/11	9/18/12		Rescue	5/1/12	5/1/13
	Rescue	6/29/12	1/29/13		TTA	4/20/12	8/12		SeaRex	1/1/12	12/31/12
Alexandria BA	CV	7/1/12	6/30/13	Baltimore MSC	RME	11/11/11	9/12	Berlin CS I	HaunCast	4/5/01	
	MOTN	7/1/12	6/30/13		SeaRex	2/2/12	12/31/12	Birmingham AL	DarkKniR	7/20/12	8/12
Apple Valley Imx	ASM	7/3/12	7/12		WildOcea	6/1/11	7/31/12		LastReef	3/16/12	3/16/13
	DarkKniR	7/20/12	8/12	Barcelona	DinoAliv	2/28/11	8/28/12		Rescue	1/12/12	10/12
	Promethe	6/8/12	7/12		Mummies	1/08	8/12		TA	3/23/11	12/31/12
	TTA	4/20/12	8/12		WildOcea	10/09	8/12	Birmingham UK	LastReef	3/15/12	3/15/13
Atlanta FMNH	Greece	5/29/12	9/3/12	Batavia GQT	MOTGL	1/14/11	1/13/13		Mummies	11/1/11	11/1/12
	TTA	4/20/12	8/12	Baton Rouge LASM	L&C	1/26/11	8/31/12		SeaRex	10/22/11	12/12
Atlantic City	ASM	7/3/12	7/12		MOE	1/26/12	8/31/12		SpacJunk	1/1/12	1/1/13
	DarkKniR	7/20/12	8/12		TBAA	1/26/11	8/31/12		TA	11/1/11	11/1/12
	Promethe	6/8/12	7/12		Whales	1/26/11	8/31/12		WildOcea	11/1/11	11/1/12
	TTA	4/20/12	8/12	Beijing CSTM 3D	Everest	12/1/11	11/30/12	Bogota Mal	M3D	3/30/12	3/29/13
Austin TSHM	ASM	7/3/12	7/12		GCA	5/1/12	4/13	Bogota PA	ASM	7/12	7/12
	DarkKniR	7/20/12	8/12		GP	5/1/12	4/13		DarkKniR	7/12	8/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Boston MOS	Dolphins	2/13/12	9/3/12	Denver MNS	TA	10/1/11	10/1/12	Hastings	SeaRex	12/18/10	12/31/12
	FlyMons	6/15/12	6/16/13		DinoAliv	9/15/11	9/15/12		FlyMons	10/25/11	10/25/12
	Greece	10/1/11	9/30/12		FlyMons	1/27/12	1/27/13		LastReef	6/1/12	6/1/13
	ROF	10/1/11	9/30/12		SpacJunk	7/13/12	3/31/13	Hong Kong SM	TA	4/1/12	4/1/13
	SpacJunk	6/1/12	6/1/13		TA	1/27/12	1/27/13		TA	5/1/12	12/1/12
	TA	3/18/11	6/18/13		TTA	4/20/12	8/12	Houston MNS	DarkKniR	7/20/12	8/12
	TTA	4/20/12	8/12	Des Moines	WTR3D	9/15/11	9/15/12		FlyMons	2/24/12	12/31/12
Boston NEA	WildOcea	1/12	12/31/12		DarkKniR	7/20/12	8/12		LastReef	6/29/12	6/29/13
	WTR3D	6/1/11	12/31/12		GCA	4/16/12	12/31/12	Huntsville USSRC	AirRacer	4/5/12	12/31/12
	Sharks3D	4/8/11	12/31/12		Mummies	11/11/11	11/11/12		DarkKniR	7/20/12	8/12
Bradford	TTA	4/20/12	8/12		TA	3/23/11	9/23/12	Hutchinson	SpacJunk	2/18/12	2/18/13
	DarkKniR	7/20/12	8/12	Detroit SC	TTA	4/20/12	8/12		AirRacer	4/5/12	12/31/12
Branson	DinoAliv	6/1/11	12/31/12		Animalop	3/18/09	3/13	Indianapolis CMI	TA	3/23/11	9/30/12
	Mummies	2/14/09	12/12	Dickson City GE	MOTGL	2/1/11	1/31/13		FlyMons	10/7/11	12/31/12
	DarkKniR	7/20/12	8/12		Arabia3D	3/1/12	2/13	Indianapolis Imx	DarkKniR	7/20/12	8/12
Cairo MEC	MOTGL	3/17/11	12/31/12	Dongguan STM	DarkKniR	7/20/12	8/12		TA	3/1/12	3/31/13
	Ozarks	1/93	12/13		LOF	4/30/12	4/30/13		TTA	4/20/12	8/12
	TTA	4/20/12	8/12	Edmonton TWS	TTA	4/20/12	8/12	Irvine Reg	TTA	4/20/12	8/12
Calgary TS	DinoAliv	1/1/12	7/1/12		VOTDS	3/1/12	3/1/13		Mummies	3/1/12	3/1/13
	LastReef	5/26/12	5/26/13	Fort Lauderdale	ASM	7/3/12	7/12	Jackson MS	WildOcea	3/1/12	3/1/13
Casablanca	ASM	7/12	7/12		DarkKniR	7/20/12	8/12		FlyMons	4/19/12	4/19/13
	DarkKniR	7/12	8/12		Promethe	6/8/12	7/12	Jakarta KE	DarkKniR	7/20/12	8/12
	JTM	12/1/11	11/30/12	Fort Worth	TTA	4/20/12	8/12		SpacJunk	2/10/12	8/16/12
Cathedral City	DarkKniR	7/20/12	8/12		DarkKniR	7/20/12	8/12		TA	3/18/11	3/18/13
	TTA	4/20/12	8/12		TA	3/23/11	3/23/13	Kagoshima	TTA	4/20/12	8/12
	GCA	1/1/12	12/31/12	Galveston	Titani40	4/15/12	10/12/12		DPTP	5/1/12	5/1/13
Chandigarh	ASM	7/3/12	7/12		TTA	4/20/12	8/12		GC	8/1/11	7/31/12
	DarkKniR	7/20/12	8/12		Arabia3D	1/1/12	12/31/12	Kaohsiung NSTM	SeaRex	6/1/12	12/31/12
	FightPil	12/10/04	7/13	Garden City	DarkKniR	7/20/12	8/12		WATE	6/1/97	
Charlotte CCAS	Rescue	4/27/12	4/27/13		LastReef	5/1/12	5/1/13		LOF	9/15/11	9/15/12
	Roar	3/7/12	7/7/12	Garza Garcia	TTA	4/20/12	8/12	Katowice CC	UWT3D	9/1/11	9/1/12
	HOTB	1/4/12	9/3/12		WildOcea	6/17/09	7/31/12		DPTP	5/1/12	5/1/13
Charlotte DP	DarkKniR	7/20/12	8/12		L&C	9/27/11	9/27/12	Kofu	SeaRex	6/1/12	12/31/12
	Mummies	11/11/11	11/11/12	Gatineau	Sharks3D	1/21/11	12/12		JIAC	1/24/12	12/23/12
	SeaRex	5/25/12	12/31/12		TA	4/1/11	3/31/13	Krakow CC	LOF	9/15/11	9/15/12
Chattanooga TA	TA	3/18/11	3/18/13	Glasgow	FlyMons	1/12/12	1/11/13		UWT3D	8/17/11	8/17/12
	TTA	4/20/12	8/12		DarkKniR	7/20/12	8/12	Kuwait SCK	LastReef	1/26/12	10/31/12
	LastReef	3/1/12	3/1/13	Grand Canyon DCI	FlyMons	1/20/12	1/19/13		SpacJunk	6/7/12	12/7/12
Chicago Imx	TA	9/30/11	9/30/12		RME	9/30/11	9/12	Las Palmas	WildOcea	12/1/10	8/31/12
	TTA	4/20/12	8/12		SeaMonst	10/26/11	11/30/12		DPTP	11/4/11	11/12
	ASM	7/3/12	7/12	Grand Rapids Cel	TTA	4/20/12	8/12	Lehi	FlyMons	4/1/12	4/13
Chicago MSI	DarkKniR	7/20/12	8/12		VanGogh	5/18/12	9/17/12		Meerkats	5/26/12	12/28/12
	FlyMons	1/13/12	1/12/13	Guayaquil	DarkKniR	7/20/12	8/12		DarkKniR	7/20/12	8/12
	Promethe	6/8/12	7/12	Hague	GP	3/19/12	3/18/13	London BFI	LOLL	7/24/02	
Chicago UT AP	TTA	4/20/12	8/12		ROF	3/19/12	3/18/13		LOF	9/15/11	9/15/12
	RME	10/7/11	9/12	Hampton VASC	Dolphins	10/11/11	12/31/12	London SM	ASM	7/3/12	7/12
	TA	3/18/11	3/18/13		GP	5/1/12	5/1/13		DarkKniR	7/20/12	8/12
Chongqing STM	SpacJunk	1/27/12	2/3/13		MOTN	5/1/12	5/1/13	Los Angeles CSC	DinoAliv	7/1/11	12/31/12
	UWT3D	10/20/11	11/20/12	Hangzhou Bro	RME	4/2/12	1/1/13		Mummies	7/1/11	12/31/12
	MOTGL	7/14/10	12/31/12		TA	3/18/11	12/31/12		WildOcea	9/1/11	3/1/13
Cincinnati MC	RME	10/14/11	9/12	Harrisburg	ASM	7/3/12	7/12	Lubbock	DarkKniR	7/20/12	8/12
	TA	3/30/11	3/30/13		DarkKniR	7/20/12	8/12		FlyMons	1/27/12	1/27/13
	TTA	4/20/12	8/12	Hartberg	FlyMons	10/7/11	4/30/13		LastReef	4/27/12	4/27/13
Cleveland	FlyMons	3/1/12	2/28/13		FON	10/19/11	10/31/12	Louisville SC	RME	11/11/11	9/30/12
	TA	3/18/11	12/31/12		LOF	10/15/10			TA	3/18/11	12/31/12
	TTA	4/20/12	8/12	Hartford CSC	Promethe	6/8/12	7/12	Lubbock SS	Rescue	8/1/12	2/1/13
Columbus COSI	UWT3D	11/18/11	11/30/12		SeaMonst	10/7/11	4/30/13		Meerkats	6/15/12	6/15/13
	TA	12/26/11	12/26/12		TTA	4/20/12	8/12	Macon DT	RATW	11/1/10	12/31/12
	WildOcea	3/1/12	9/1/12	Hartberg	SeaRex	6/1/12	12/31/12		TA	11/24/11	12/31/12
Columbus GA	AirRacer	4/5/12	12/31/12		DarkKniR	7/20/12	8/12		WS3D	3/15/12	3/14/13
	DarkKniR	7/20/12	8/12	Hartberg	L&C	9/1/11	8/31/12	McMinnville	DarkKniR	7/20/12	8/12
	D&W3D	4/3/09	12/12		TA	2/1/12	2/1/13		AirRacer	5/25/12	12/31/12
Copenhagen	LastReef	5/15/12	5/31/13		Amazon	7/10/12	6/30/13	Melbourne MV	Alps	6/15/12	7/26/12
	TA	10/15/11	10/15/12	Hartford CSC	CRA	7/10/12	6/30/13		FightPil	3/23/12	7/1/13
	AirRacer	5/25/12	12/31/12		DIA	7/10/12	6/30/13		LOF	3/23/12	6/18/13
Corpus Christi Lex	FightPil	5/12/12	7/13	Hartford CSC	Everest	7/10/12	6/30/13	Melbourne MV	Rescue	6/1/12	5/31/13
	LOF	5/12/12	10/31/12		LivingSe	7/10/12	6/30/13		WilDream	6/15/12	6/13
	FlyMons	3/1/12	9/16/12		DPTP	1/21/12	1/21/13		ASM	7/12	7/12
Dallas MNS	Whales	5/3/12	9/16/12	Hartford CSC	FlyMons	4/7/12	4/30/13		DarkKniR	7/19/12	8/12
	FlyMons	3/2/12	9/1/12								
	LastReef	2/3/12	2/3/13								
Davenport Put	TA	5/25/12	5/25/13								
	Rescue	6/24/12	1/1/13								
	AirRacer	5/25/12	12/31/12								
Davenport Put I	FightPil	12/3/04	7/13								
	ASM	7/3/12	7/12								
	DarkKniR	7/20/12	8/12								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	DarkKnIR	7/20/12	8/12	Port of Spain	ASM	7/12	7/12		L&C	10/1/11	9/30/12
	DinoAliv	1/6/10	12/12		DarkKnIR	7/12	8/12		LivingSe	12/14/11	9/30/12
	FlyMons	3/1/12	2/28/13		Promethe	6/15/12	7/12		MOE	10/1/11	9/30/12
	Mummies	2/1/11	12/31/12	Portage GQT	MOTGL	2/16/11	1/13/13		MOTN	1/1/12	9/30/12
	Promethe	6/7/12	7/12	Portland OMSI	FlyMons	10/7/11	10/7/12		SeaMonst	10/1/11	9/30/12
Memphis Pink	TA	9/18/11	12/31/12		TA	6/15/11	12/15/12		TA	3/18/11	12/31/12
	TA	3/3/12	5/31/13		TTA	4/20/12	8/12	San Jose Tech	TTA	4/20/12	8/12
Mexicali	TTA	6/16/12	3/8/13	Poznan CC	LOF	9/15/11	9/15/12		Whales	10/1/11	9/30/12
	DarkKnIR	7/20/12	8/12	Prague CC	LOF	9/15/11	9/22/12		DarkKnIR	7/20/12	8/12
	LastReef	6/30/12	12/31/12	Quebec	ASM	7/3/12	7/12		TTA	4/20/12	8/12
	SeaRex	3/15/12	12/31/12		DarkKnIR	7/20/12	8/12	San Simeon DCI	HCBTD	8/17/96	
Mexico City Pap	LastReef	4/1/12	3/31/13		Promethe	6/8/12	7/12	Saratov CP	UWT3D	8/17/11	8/17/12
Milwaukee	CRA	4/30/12	10/31/12		SeaRex	2/3/12	12/31/12	Seattle PSC 1	MOE	1/1/12	1/8/13
Mobile	TA	5/26/12	5/26/13		TTA	4/20/12	8/12		Mummies	5/24/12	5/15/13
Montreal SC	LastReef	2/24/12	2/24/13	Raleigh	ASM	7/3/12	7/12		ROA	6/15/12	7/12/12
	TTA	5/11/12	9/12		DarkKnIR	7/20/12	8/12	Seattle PSC 2	ASM	7/3/12	7/12
Moscow BFC	LOF	10/17/11	10/31/12		L&C	3/1/12	2/28/13		DarkKnIR	7/20/12	8/12
Moscow Kar	UWT3D	8/17/11	8/17/12		MIB3	5/25/12	7/12		Promethe	6/8/12	7/12
Moscow Khi KS	UWT3D	8/17/11	8/17/12		ROA	6/15/12	7/12/12		RME	10/14/11	9/12
Moscow NY KS	UWT3D	8/17/11	8/17/12		TA	10/29/11	10/31/12		TA	12/20/11	12/20/12
Moscow TS KS	UWT3D	8/17/11	8/17/12		TTA	4/20/12	10/12		TTA	4/20/12	8/12
Natick JF	ASM	7/3/12	7/12		UnderSea	4/12	7/12	Seoul 63	SeaRex	5/18/12	12/31/12
	DarkKnIR	7/20/12	8/12	Reading JF	UWT3D	2/2/11	2/28/13	Shanghai STM 3D	JTM	11/1/11	10/31/12
	Promethe	6/8/12	7/12		ASM	7/3/12	7/12	Shanghai STM Dome	RATW	6/10/12	6/30/13
New Delhi ICC	ND				DarkKnIR	7/20/12	8/12	Shari	FSOS		
New Orleans	HOTB	8/29/06		Regina	Promethe	6/8/12	7/12	Shreveport	DPTP	3/21/12	9/21/12
	LastReef	5/20/12	5/31/13		DarkKnIR	7/20/12	8/12		TA	7/1/11	7/1/12
	Roar	9/1/11	8/31/12		TA	2/20/12	2/20/13		TTA	4/20/12	8/12
New York AMNH	FlyMons	7/1/12	1/4/13		TTA	4/20/12	8/12	Simpsonville GE	MOTGL	2/1/11	1/31/13
New York LS AMC	TTA	4/20/12	8/12	Riccione	DarkKnIR	7/20/12	8/12	Singapore DC	Rescue	8/1/11	11/1/12
Niagara Can DCI	Niagara	7/1/86		Richmond SMV	TTA	4/20/12	8/12		TA	4/1/12	12/31/13
Niagara NY DCI	Niagara	5/1/07		Rochester MSC	FMTTM	4/6/12	4/5/13	Sinsheim	Arabia3D	10/20/11	12/31/12
Noblesville GQT	MOTGL	2/23/11	1/13/13		ROF	12/1/11	11/30/12		GCA	10/31/09	12/31/12
Norwalk	BTBW	4/8/11	9/3/12	Sacramento Imx	ASM	7/3/12	7/12	Speyer Dome	Dolphins	1/12	12/12
	DarkKnIR	7/20/12	8/12		DarkKnIR	7/20/12	8/12		MOF	12/5/11	12/31/12
	SeaRex	1/13/12	9/3/12		Promethe	6/8/12	7/12		MOTN	1/1/12	12/31/12
	SFTGS	1/13/12	9/3/12		TA	1/20/12	1/31/13		Rescue	4/27/12	4/27/13
	TTA	4/20/12	9/3/12	Saint Augustine	TTA	4/20/12	8/12	Speyer Imax	FMTTM	12/18/08	11/4/12
Novosibirsk CP	UWT3D	8/17/11	8/17/12		ASM	7/3/12	7/12	Spokane RP	ASM	7/3/12	7/12
Oklahoma City SMO	TA	3/9/12	3/9/13		DarkKnIR	7/20/12	8/12		Rescue	4/1/12	12/31/12
Omaha Zoo	Sharks3D	2/1/12	12/31/12		FON	1/1/12	12/31/12		TA	3/1/12	3/1/13
	TTA	4/20/12	8/12		L&C	3/1/12	2/28/13		TTA	4/20/12	8/12
Orlando SC	Arabia3D	8/20/11	9/15/12		LOF	9/30/11	9/30/12	Stockholm	HumanBod	1/1/12	12/31/12
	Rescue	6/9/12	2/9/13		Rescue	9/30/11	9/30/12		LastReef	5/11/12	5/31/13
	TA	3/1/12	3/1/13		ROA	6/15/12	7/12/12	Sudbury	Dolphins	7/15/11	6/30/13
Oulu	DinoAliv	1/1/12	12/31/12		TTA	4/20/12	8/12		HumanBod	4/27/12	9/5/12
Paris Geo	FlyMons	4/3/12	4/2/13		UWT3D	1/25/11	1/25/13		TA	4/1/12	4/1/13
	SeaRex	2/1/11	12/31/12		WilDream	9/2/11	8/31/12	Sydney WBS	WilDream	4/27/12	9/5/12
	Sharks3D	1/1/12	12/31/12	Saint John's JGC	DinoAliv	7/1/11	7/1/12		ASM	7/12	7/12
Penrith	LastReef	5/1/12	5/1/13	Saint Louis SC	DarkKnIR	7/20/12	8/12		DarkKnIR	7/19/12	8/12
	Mummies	9/1/10	9/30/12		RME	6/1/12	1/17/13		FlyMons	8/11/11	8/11/12
	Rheded	7/1/00			SpacJunk	1/13/12	8/16/12		LastReef	5/3/12	5/3/13
	UWT3D	7/23/11	8/31/12		TA	3/23/11	3/23/13		Promethe	6/7/12	7/12
Pensacola NAM	AirRacer	4/5/12	12/31/12		TTA	4/20/12	8/12	Syracuse	SAA	1/1/12	12/31/12
	FightPil	6/8/11	7/13	Saint Paul SMM	ROF	7/1/12	6/30/13		MOTGL	7/2/11	12/31/12
	MOF	11/8/96		Saint Petersburg Kar	UWT3D	8/17/11	8/17/12		TA	5/12/12	5/31/13
	Rescue	6/1/12	6/1/13	Saint Petersburg KS	UWT3D	8/17/11	8/17/12	Taichung NMNS	ToFly	1/1/12	12/31/12
	SU	12/15/11	12/15/12	Salt Lake City Clark	ASM	7/3/12	7/12	Taipei AM	FlyMons	4/4/12	4/3/13
Philadelphia FI	CRA	9/6/11	9/5/12		DarkKnIR	7/20/12	8/12		SC	1/1/12	12/31/12
	DarkKnIR	7/20/12	8/12		FlyMons	11/4/11	11/4/12	Taipei MCRC	SeaMonst	6/10/12	6/10/13
	FlyMons	12/10/11	12/9/12		ROA	6/15/12	7/12/12	Taipei Mir	ASM	6/29/12	7/12
	RME	6/11/12	3/31/13		SpacJunk	2/9/12	8/3/12		DarkKnIR	7/19/12	8/12
	SeaRex	6/1/12	12/31/12	San Antonio 2D	TTA	4/20/12	8/12	Tallahassee CLC	AfricAdv	9/30/11	8/31/12
	TA	3/18/11	12/31/12		Alamo				Rescue	6/15/12	12/15/12
Phoenix ASC	SeaRex	5/25/12	12/31/12		DarkKnIR	7/20/12	8/12		SpacJunk	2/10/12	2/10/13
Pittsburgh CSC	CRA	1/1/12	12/1/12	San Antonio 3D	FlyMons	2/1/12	2/1/13		TTA	4/20/12	8/12
	DarkKnIR	7/20/12	8/12		TA	9/30/11	9/30/12	Tampa MOSI	DarkKnIR	7/20/12	8/12
	Dolphins	1/1/12	12/1/12		WildOcea	4/7/10	12/12		FlyMons	2/15/12	2/1/13
	Everest	1/1/12	12/1/12	San Diego NHM	FlyMons	6/1/12	1/20/13		FlyMons	2/17/12	
	HOTB	1/1/12	12/1/12		LastReef	6/1/12	6/1/13		Mummies	4/15/12	4/15/13
	JIAC	1/1/12	12/1/12	San Diego RHF	AIWC	12/14/11	9/30/12		TTA	4/20/12	8/12
	MOTN	1/1/12	12/1/12		CRA	3/11/12	12/12	Tempe Har	ASM	7/3/12	7/12
	RME	11/25/11	9/12		Dolphins	12/14/11	9/30/12		DarkKnIR	7/20/12	8/12
	TA	3/25/11	9/25/12		Everest	1/1/12	9/30/12		Promethe	6/8/12	7/12
	WTW	8/1/11	7/31/12		FON	10/1/11	9/30/12	Tijuana	Animalop	7/1/10	7/13
Poitiers Imax	Everest	12/17/11	1/13/13		HumanBod	10/1/11	9/30/12		FlyMons	2/4/12	7/4/12
Poitiers Imax 3D	SeaMonst	2/1/11	1/31/13		JIAC	12/14/11	9/30/12	Toluca MCIM	DarkKnIR	7/20/12	8/12

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Toronto OSC	LOF	3/29/12	9/29/12	Virginia Beach AMSC	TA	11/1/11	11/1/12	West Nyack Imx	SAA	3/1/12	2/28/13
	RME	10/1/11	9/12		TTA	6/8/12	10/12		TTA	4/20/12	8/12
	TA	3/25/11	9/25/12		DarkKniR	7/20/12	8/12		ASM	7/3/12	7/12
	TTA	4/20/12	8/12		TTA	4/20/12	8/12		DarkKniR	7/20/12	8/12
Ufa CP	UWT3D	8/17/11	8/17/12	Voronezh CP	UWT3D	8/17/11	8/17/12	Winnipeg PP	Promethe	6/8/12	7/12
Valencia Spn	MOTN	1/1/12	12/31/12	Vulcania	Vulcania	2/22/02			TTA	4/20/12	8/12
Vancouver TWS	SeaMonst	12/16/11	12/16/12	Warsaw CC	LOF	9/15/11	9/15/12		DarkKniR	7/20/12	8/12
	Arabia3D	11/25/11	11/25/12	Washington NASM	AirRacer	5/25/12	12/31/12		TA	9/30/11	9/30/12
	DinoAliv	7/30/11	7/31/12	Washington NMNH	DarkKniR	7/20/12	8/12		TTA	4/20/12	8/12
	RME	4/8/12	12/12		Rescue	6/9/11	7/4/13	Yekaterinburg CP Zion	UWT3D	8/17/11	8/17/12
Victoria DCI	AfricAdv	2/10/12	2/9/13		ToFly	7/1/76			TA	10/1/11	12/31/12
	Beavers	9/20/11	9/20/12		DarkKniR	7/20/12	8/12		ZionCany	7/1/08	
	RME	3/16/12	12/12		FlyMons	5/25/12	5/13				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	ROF	1991	MFF
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	SAA	2001	NGD
AIWC	Adventures in Wild California	2000		MFF	SC	1995	MFF
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaMonst	2007	NGD
Alps	Alps: Giants of Nature, The	2007		NGD	SeaRex	2010	3D
Amazon	Amazon	1997		MFF	SFTGS	1992	MFF
Animalop	Animalopolis	2008	3D	K2	Sharks3D	2004	3D
Arabia3D	Arabia 3D	2010	3D	MFF	SpacJunk	2012	3D
ASM	Amazing Spider-Man, The	2012	3D	SPE	SU	2002	SKF
Bears	Bears	2001		PCI	TA	2011	3D
Beavers	Beavers	1988		SLC	TBAA	1992	NGD
BTBW	Born to Be Wild	2011	3D	IMAX	Titani40	1992	IMAX
CRA	Coral Reef Adventure	2003		MFF	ToFly	1976	MFF
CV	Cosmic Voyage	1996		IMAX	TTA	2012	3D
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	TurtleVi	2010	3D
DarkKniR	Dark Knight Rises, The	2012		WB	UnderSea	2009	3D
DIA	Dream is Alive, The	1985		IMAX	UWT3D	2010	3D
DinoAliv	Dinosaurs Alive	2007	3D	GSF	VanGogh	2009	MFF
Dolphins	Dolphins	2000		MFF	VOTDS	2003	SLC
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	Vulcania	2002	unk
Everest	Everest	1998		MFF	WATE	1997	MSI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	Whales	1996	NGD
FlyMons	Flying Monsters 3D	2011	3D	NGD	WildOcea	2008	3D
FMTTM	Fly Me to the Moon	2008	3D	K2	WilDream	2010	NGD
FON	Forces of Nature	2004		NGD	WS3D	2005	3D
FSOS	Four Seasons of Shiretoko	1988		unk	WTTR3D	2010	3D
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WTW	2005	NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	ZionCany	1994	BFI
GP	Greatest Places, The	1998		MFF			
Greece	Greece: Secrets of the Past	2006		MFF			
HaunCast	Haunted Castle	2001	3D	NGD			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HOTB	Hurricane on the Bayou	2006		MFF			
HumanBod	Human Body, The	2001		NGD			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LastReef	Last Reef, The	2012	3D	GSF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
M3D	Misadventures in 3D	2003	3D	NGD			
Meerkats	Meerkats 3D	2012	3D	NGD			
MIB3	Men in Black III	2012	3D	SPE			
MOE	Mysteries of Egypt	1998		NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
OW3D	Ocean Wonderland 3D	2003	3D	3DEL			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			
Promethe	Prometheus	2012	3D	FOX			
RATW	Ride Around the World	2006		GSF			
Rescue	Rescue 3D	2011	3D	K2			
Rheged	Rheged: The Lost Kingdom	2000		unk			
RME	Rocky Mountain Express	2011		SLC			
ROA	Rock of Ages	2012		WB			
Roar	Roar: Lions of the Kalahari	2003	3D	NGD			

Summer 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
62	DarkKniR	5	CRA	2	LivingSe	1	MIB3
53	TTA	5	DPTP	2	Meerkats	1	ND
51	TA	5	Everest	2	MOF	1	OW3D
31	FlyMons	5	FightPil	2	Niagara	1	Ozarks
26	ASM	4	GCA	2	RATW	1	Rheged
20	LastReef	4	MOE	2	Roar	1	SC
19	UWT3D	4	ROA	2	SAA	1	SFTGS
16	Promethe	4	ROF	2	ToFly	1	SU
16	SeaRex	4	Sharks3D	1	AIWC	1	TBAA
15	Rescue	4	WTTR3D	1	Alamo	1	Titani40
13	LOF	3	AfricAdv	1	TurtleVi	1	UnderSea
13	RME	3	FMTTM	1	Amazon	1	VanGogh
11	Mummies	3	FON	1	Bears	1	VOTDS
11	SpacJunk	3	GP	1	Beavers	1	Vulcania
11	WildOcea	3	HOTB	1	BTBW	1	WATE
9	AirRacer	3	HumanBod	1	CV	1	WS3D
9	DinoAliv	3	JIAC	1	D&W3D	1	WTW
9	MOTGL	3	JTM	1	DIA	1	ZionCany
7	Dolphins	3	Whales	1	FSOS		
7	MOTN	3	WilDream	1	HaunCast		
7	SeaMonst	2	Animalop	1	HCBTD		
6	L&C	2	GC	1	LOLL		
5	Arabia3D	2	Greece	1	M3D		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

144 Productions www.144productions.net/	BIG & Digital B&D 2900 Sunridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/	Columbia Pictures 10202 W. Washington Blvd. Culver City, CA 90232 USA www.sonypictures.com/	Giant Screen Films GSF 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com	Kansas City Union Station 30 West Pershing Road Kansas City, MO 64108 USA Tel: 816-460-2000 Fax: 816-460-2260 www.unionstation.org	Museum of Science Science Park Boston, MA 02114-1099 USA Tel: 617-589-0266 Fax: 617-589-0454 www.mos.org/
3D Entertainment Distribution Ltd. 3DED Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com	Big Films, Inc. BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca	Cosmic Picture 270 Lafayette Street, Suite 710 New York, New York 10012 USA Tel: 917-322-9609 www.cosmicpicture.com	Helifilms, Ltd. 80 Lorimer Street, Apt. 2601 Docklands, VIC 3008 AUSTRALIA www.helifilms.com/	Laser Illuminated Projection Association 3081 Zanker Road San Jose, CA 95134 USA Tel: 408-577-1300 Fax: 408-577-1301 www.lipainfo.org	Museum Victoria GPO Box 666 Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-9651-6731 Fax: +61-3-9651-6321 www.mov.vic.gov.au/
3D Entertainment Films Ltd. Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com	Burroughs & Chapin 2411 North Oak Street Myrtle Beach, SC 29577 USA Tel: 843-448-5123 www.burroughschapin.com	Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com	Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org	Legendary Pictures 4000 Warner Blvd. Building 76 Burbank, CA 91522 USA www.legendarypictures.com	Myrtle Beach IMAX 3D Theater 10 place du theatre Myrtle Beach, SC 29577 USA Tel: 843-444-3333 Fax: 843-444-3350 www.imax3dmyrtlebeach.com/
AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/	Carmike Cinemas 1301 First Ave. Columbus, CA 31901 USA Tel: 706-576-3400 Fax: 706-576-3419 www.carmike.com	E&E Theater Services, Inc. 26675 Zachary Ave Elko New Market, MN 55020 USA Tel: 952-461-3438 www.eetheater.com/	Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com	Liberty Science Center Liberty State Park 222 Jersey City Blvd Jersey City, NJ 07305-4699 USA Tel: 201-451-0006 Fax: 201-451-6383 www.lsc.org	N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3dland.com/
Arcane Pictures 20 Clarendon Road London, W113AB UNITED KINGDOM Tel: +44-207-244-6590	Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com	Eastman Kodak Company 1700 Dewey Avenue Rochester, NY 14650-1922 USA www.kodak.com	IMAX Theatre Melbourne GPO Box 666E Carlton South Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-9656-8633 Fax: +61-3-9663-5554 www.imaxmelbourne.com.au/	Lionsgate 2700 Colorado Ave., Suite 200 Santa Monica, CA 90404 USA Tel: 310-255-3700 Fax: 310-255-3870 www.lionsgate.com	National Geographic Cinema Ventures 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7665 Fax: 202-775-6517 http:// mov- ies.nationalgeographic.com /movies/
Art Pictures Studio Mosfilmovskaya street, 1 Moscow, RUSSIA Tel: +8 495 933 36 28 Fax: +8 495 933 36 28 www.art-pictures.ru/	Cinedigm Digital Cinema Corporation 55 Madison Avenue, Suite 300 Morristown, NJ 07960 USA Tel: 973-290-0080 www.accessitx.com	Empire Theatres Ltd. 610 East River Road New Glasgow, NS B2H 3S2 CANADA Tel: 902-755-7620 Fax: 902-755-7640 www.empiretheatres.com	Jackson Hole Wildlife Film Festival PO Box 3940, 125 East Pearl St. Jackson Hole, WY 83001 USA Tel: 307-733-7016 Fax: 307-733-7376 www.jhfestival.org	MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com	National Geographic Cinema Ventures Distribution NGD 161 6th Avenue, 15th Floor New York, NY 10013 USA Tel: 212-224-8468 Fax: 212-741-0374 http:// mov- ies.nationalgeographic.com /movies/
Atlantic Productions Brook Green House 4 Rowan Road, Hammersmith London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.atlanticproductions.co.uk	Cinema Development Company 3363 Enterprise Avenue Hayward, CA 94545 USA Tel: 510-783-7028 Fax: 510-783-7029 www.cinemadevelopmentcompany.com	Esquire IMAX Theatre 1211 K Street Sacramento, CA 95814 USA Tel: 916-446-2333 Fax: 916-446-2377 www.imax.com/sacramento	Jupiter 9 Productions, Inc. J9P PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com	Master's Digital, Inc. 8867 Forest Park Dr Saanichton, BC V8L 5A7 CANADA Tel: 250-412-2629 www.mastersdigital.com/	National Media Museum Pictureville Bradford, BD1 1NQ UNITED KINGDOM Tel: +44-870-701-0200 Fax: +44-1-274-723-155 www.NationalMediaMuseum.org.uk
Barco NV Noordlaan 5 - Industriezone Kuurne, B-8520 BELGIUM Tel: +32 56 36 8211 Fax: +32 56 36 8486 www.edutainment.barco.com	Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860	Franklin Institute Science Museum 222 North 20th Street Philadelphia, PA 19103-1115 USA Tel: 215-448-1200 Fax: 215-448-1332 www.fi.edu	K2 Communications K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/	Melrae Pictures 4047 Pillsbury Ave Minneapolis, MN 55409 USA www.melraepictures.com	NEC Display Solutions of America 500 Park Blvd. Suite 1100 Itasca, IL 60143 USA Tel: 630-467-3000 Fax: 630-467-3010 www.necddisplay.com/category/ digital-cinema-projectors
BBC Earth BBC White City 201 Wood Lane London, W12 7TS UNITED KINGDOM http://bbcearth.com/	Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com	Giant Screen Cinema Association 26 Lakewood Landing Drive Lake Anna, VA 23024 USA www.giantscreencinema.com	Kallisti Media 8530 Wilshire Blvd, Ste 550 Beverly Hills, CA 90211 USA http://kallistimedia.com/	Moody Gardens One Hope Boulevard Galveston, TX 77554 USA Tel: 409-744-4673 www.moodygardens.com	
BFI IMAX Theater 1 Charlie Chaplin Walk London, SE1 8XR UNITED KINGDOM Tel: +44-20-7902 1210 Fax: +44-20-7902 1212 www.bfi.org.uk/whatson/ bfi_imax	Cineplex Entertainment, LP 1303 Yonge St. Toronto, ON M4T 2Y9 CANADA Tel: 416-323-6600 Fax: 416-323-6677 www.cineplex.com/			MSI Distribution MSI 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141	

Directory, cont'd

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Odeon & UCI UK Ltd.
Lee House, 90 Great Bridge-
water Street
Manchester, M1 5EW UNIT-
ED KINGDOM
Tel: +44-1635-569302
www.uci-cinemas.co.uk

Oxford Scientific Films
21-22 Warwick Street, 2nd
floor
London, W1B 5NE UNITED
KINGDOM
Tel: +44-20 3551 4600
Fax: +44-20 3551 4601
www.oxfordscientificfilms.tv

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2001
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corpora-
tion **PPC**
5555 Melrose Avenue
Hollywood, CA 90038-3197
USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications,
Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3
CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com/medias/
unf.htm

Productions Thalie
1220 Albert Lozeau
Quebec, QC G1T 1H4 CANA-
DA
Tel: 418-694-3005
Fax: 418-694-1115

www.productionsthalie.com

Putnam Museum of History
and Natural Science
1717 West 12th Street
Davenport, IA 52804 USA
Tel: 563-324-1054
Fax: 563-324-6638
www.putnam.org

PVR Cinemas
Block A, 4th Floor, Building No.9
DLF Cyber City, phase III
Gurgaon, 122002 INDIA
www.pvrcinemas.com

Random42 Medical Animation
33 Soho Square
London, W1D 3QU UNITED
KINGDOM
Tel: +44 207 734-6001
Fax: +44 207 734-5381
www.random42.com

Reliance MediaWorks
2777 N. Ontario Street
Suite 200
Burbank, CA 91504 USA
Tel: 818-943-3837

Saint Louis Science Center
5050 Oakland Avenue
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com/

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CAN-
ADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SimEx/Iwerks
27509 Avenue Hopkins
Santa Clarita, CA 91355 USA
Tel: 661-678-1800
Fax: 661-678-1795
www.simex-iwerks.com

Singular Entertainment
1241 Adams Street, Suite
1125
St. Helena, CA 94574 USA
Tel: 310-492-5571
Fax: 310-492-5563
http://napavalleydreams.com/

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street,
Suite 303
Toronto, ON M4M 0A1 CAN-
ADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sony Pictures Classics, Large
Format **SPC**
550 Madison Avenue, 8th
Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.sonyclassicslgf.com

Sony Pictures Entertainment
SPE
10202 West Washington Blvd
Culver City, CA 90232-3195
USA
Tel: 310-244-4000

Spring Garden Pictures
340 N. 12th Street, #312
Philadelphia, PA 19107 USA
Tel: 215-238-0578
www.sgpictures.org/

Stephen Low Distribution, Inc.
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANA-
DA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Tandem Motion Picture Studi-
os
2929 N. Thanksgiving Way,
Ste 5
Lehi, UT 84043 USA
Tel: 801-766-5025
www.tandemmps.com/

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008
USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

TGV Cinemas Sdn Bhd
Level 6, Menara Maxis
Kuala Lumpur City Centre
Kuala Lumpur, 50088 MA-
LAYSIA
Tel: +603 2381 3535
Fax: +603 2381 3139
www.tgv.com.my

The Henry Ford
20900 Oakwood Boulevard
Dearborn, MI 48121-1970
USA
Tel: 313-982-6100
Fax: 313-982-6231
www.thehenryford.org

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608
USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

VieShow Cinemas
Taipei, TAIWAN
www.vscinemas.com.tw

Virginia Air and Space Center
600 Settlers Landing Road
Hampton, VA 23669 USA
Tel: 757-727-0900
Fax: 757-727-0898
www.vasc.org

Vortex Immersion Media
600 Moulton Ave., Studio 203
Los Angeles, CA 90031 USA
www.vorteximmersion.com

Walt Disney Company **WDP**
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Wanda Cinema Line Corpora-
tion
Dalian, CHINA
www.wandafilm.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

Washington Pavilion of Arts
and Sciences
301 S. Main Ave
Sioux Falls, SD 57101-0984
USA
Tel: 605-367-7397
Fax: 605-367-7399
www.washingtonpavilion.org

WingNut Films
PO Box 15 208, Miramar
Wellington, 6003 NEW
ZEALAND
Tel: +64-4-388-9939
Fax: +64-4-388-9449
www.wingnutfilms.co.nz

Yes/No Productions
38 Ship Street
Brighton, BN1 1AB UNITED
KINGDOM
Tel: +44 1273 736555
Fax: +44 1273 737538

Classified Ads

FOR SALE

3D Iwerks 8/70 projection system. Includes two projectors with lamphouses and rectifiers, platters, computer control, DTS. Doesn't include the rest of the audio system or screen. Best offer. Contact Dan Sheehan, Proctors Theater, dsheehan@proctors.org, 518-382-3884, x.116.

POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AE1 audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

=====

Classified Advertising

is accepted in the category of Employment. The rate for organizations to post job opening announcements is US\$0.50 per word.

There is no charge for individuals to post an ad in the "Positions Sought" category.

Insert advertising

puts your message in the hands of *LF Examiner's* hundreds of subscribers worldwide.

Advertisers provide their own pre-printed inserts that are placed in each copy of the newsletter.

For rates and our editorial calendar, please send e-mail to editor@LFExaminer.com or call 410-997-2780 between 10 a.m. and 6 p.m. Eastern time.

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription to LF Examiner for US\$447. (\$US487 outside North America).
I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

☐ Bill me ☐ Visa ☐ Mastercard ☐ AmEx ☐ Check ☐ Purchase Order
Credit card account: _____ exp _____

Name (please print) _____

Company _____

Address _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____

Signature _____

Phone number _____

Fax number _____

E-mail address _____

LF Examiner • 205 Sudbrook Lane, Pikesville, MD 21208, USA • Tel: 410-997-2780 • orders@LFExaminer.com

SHORTS

BBC Earth to make GS films

BBC Earth has announced that it will be producing a slate of original nature documentaries for institutional giant-screen theaters, to be distributed by **Giant Screen Films**. Titles currently in production or pre-production include *Amazing Bugs 3D*, to be produced by GS veteran **Phil Streather** for release in 2014; *Africa: The Wildest Place on Earth*, expected in 2015; and *Sharks! Rulers of the Sea* (2016). All three titles will be available in 20- and 40-minute versions, and will be presented in the films in development session at the GSCA conference in Sacramento.

BBC Earth is a division of **BBC Worldwide Ltd.**, the commercial subsidiary of the **British Broadcasting Corporation**. (A different division, the now defunct **BBC Large Format Films**, produced 2001's GS film, *The Human Body*, in cooperation with **Discovery Channel**.)

New digital conversions

Giant-screen theaters in South Dakota, Missouri, and South Carolina are converting from film to digital. This fall, the **Washington Pavilion of the Arts and Sciences** in Sioux Falls, SD, will convert its 60-foot (18-meter) **Iwerks** 8/70 dome theater to digital with a single DCI-compatible **Barco** 4K digital cinema projector with a custom-ground lens. Operations vice president **Jon Loos** tells *LF Examiner* that he believes his will be the first dome theater in the world to switch from film to a single-projector digital solution. The installation is being handled by **E&E Theater Services** of Elko New Market, MN. Loos says he intends to continue showing mission-related documentaries, and later to experiment with alternative content such as Hollywood movies and opera simulcasts.

In Missouri, the **Extreme Screen Theater** at **Kansas City Union Station** will

switch to digital from a 15/70 system, built by **Cinema Development Company** and installed by **Iwerks** in 1999, some time in the next few months. The theater, which features a 56x78-foot (17x24-meter) screen, was the last non-IMAX 15/70 3D theater in the world until one of its two projectors broke down several years ago, leaving it capable of showing only 2D films. In April, the remaining projector



The interior of the Cinedome at the Washington Pavilion, Sioux Falls, SD.

failed, leaving the theater dark and speeding up the center's plans to install a digital system. Union Station CEO **George Guastello** told local media that in addition to showing documentaries and Hollywood films, the digital system could transform the theater into a high-tech teleconferencing center.

Management is in the process of selecting a systems integrator to manage the installation, with a reopening expected sometime in the fall. In the meantime, according to theater district specialist **Charlie Frank**, the staff is "giving the theater a well deserved tidy-up and touching up the paint work."

In South Carolina, the former **Myrtle Beach IMAX 3D Theater**, which closed in November (see *Shorts*, December 2011), is

now being operated by Columbus, OH-based **Carmike Cinemas**, which has converted it to its "BigD" premium digital format. The standalone 400-seat theater was originally built in 1996 as a IMAX 2D house by Missouri-based **John Q. Hammonds Industries**, which sold it in early 2007 to **Burroughs & Chapin**, owners of the **Broadway on the Beach** resort in which it is located. Shortly thereafter, B&C leased the theater to **Destination Cinema, Inc.**, which upgraded it to IMAX 3D (film) and operated it from 2007 through the end of last year. DCI announced the sale of the leasehold to Carmike in July.

Carmike operates a 16-screen multiplex about 100 yards (91 meters) from the former IMAX theater, a fact which had precluded DCI from showing DMR titles day-and-date. DCI president **Bob Perkins** tells *LF Examiner* that in recent years the IMAX theater's performance had been "negatively impacted by the shift in consumer preference for DMR over traditional LF films."

Carmike has updated the theater with reclining leather chairs and will show only first-run Hollywood films.

MFF launches media agency

MacGillivray Freeman Films has established a new division, **MacGillivray Media**, which will offer "corporate and non-profit clients a broad range of content-creating services for all platforms, including IMAX films, theatrical films, television, 3D digital, new media, and mobile," according to a press release. The organization is building on the experience gained with its multi-platform campaign, "One World One Ocean," begun last fall.

MacG Media will offer clients original material as well as exclusive access to MFF's library of giant-screen footage, the world's second largest after that of **Imax Corporation**. MFF says it has "established

(see *SHORTS* on page 15)